

CONTENTS

THE ANCIENT	180
AND YOU AND I	
CORD OF LIFE	183
ECLIPSE	183
THE PREACHER AND THE TEACHER	140
APOCALYPSE	144
ARRIVING U.F.O.	408
ASTRAL TRAVELLER	36
AWAKEN	343
BEYOND AND BEFORE	10
CIRCUS OF HEAVEN	392
THE CLAP	56
CLEAR DAYS	40
CLOSE TO THE EDGE	
THE SOLID TIME OF CHANGE	145
TOTAL MASS RETAIN	150
I GET UP, I GET DOWN	155
SEASONS OF MAN	158
DEAR FATHER	307
DOES IT REALLY HAPPEN?	432
DON'T KILL THE WHALE	374
THE FISH	125
FIVE PER CENT FOR NOTHING	126
FUTURE TIMES	364
THE GATES OF DELIRIUM	278
GOING FOR THE ONE	314
HAROLD LAND	18
HEART OF THE SUNRISE	112
INTO THE LENS	442
I'VE SEEN ALL GOOD PEOPLE (SUITE)	
YOUR MOVE	74
ALL GOOD PEOPLE	81
LONG DISTANCE RUNAROUND	120
LOOKING AROUND	5
MACHINE MESSIAH	411

MADRIGAL	378
MOOD FOR A DAY	108
ON THE SILENT WINGS OF FREEDOM	400
ONWARD	398
PARALLELS	331
PERPETUAL CHANGE	58
THE PROPHET	32
REJOICE	371
RELEASE, RELEASE	383
THE REMEMBERING	247
THE REVEALING SCIENCE OF GOD	220
RITUAL	196
ROUNDABOUT	96
RUN THROUGH THE LIGHT	472
SIBERIAN KHATRU	162
Excerpts From THE SIX WIVES OF HENRY VIII	168
SOUND CHASER	272
SOUTH SIDE OF THE SKY	102
STARSHIP TROOPER (SUITE)	
LIFE SEEKER	84
DISILLUSION	90
WURM	93
SURVIVAL	24
SWEET DREAMS	42
SWEETNESS	14
TEMPUS FUGIT	458
THEN	28
TIME AND A WORD	47
TO BE OVER	397
TURN OF THE CENTURY	320
A VENTURE	52
WE HAVE HEAVEN	127
WHITE CAR	430
WONDEROUS STORIES	338
YESTERDAY AND TODAY	22
YOURS IS NO DISGRACE	68

Songs from:
YES

TIME AND A WORD
THE YES ALBUM
FRAGILE

LOOKING AROUND

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately, in 2

Tacet

D



A7/C#



D/C



Look - ing a - round — me,
Tunes that I can't hear
Smiles that I don't see,

Bb



Asus4



A



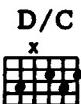
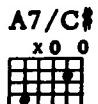
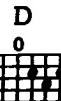
D



D7+9

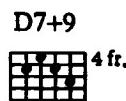
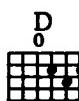
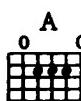
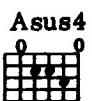
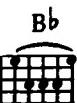


there's not so much — in life I miss...
would take me for — a while my smile...
I'll make them up — as I go on...



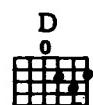
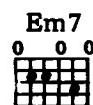
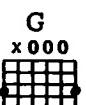
Things that I can't
Fares that are too
Laughs that just can't

see,
dear,
be,

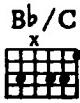


Then I
Then I
Then I

I'll touch and I'll feel then I'll kiss.
I'd rather walk out another mile.
I'll make and laugh at every one.

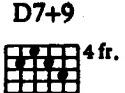


saw you stand-ing there with a smile I could -n't share, just
heard a tune so right, it was in the dark of night, just
saw you in your place with a laugh up-on your face, just

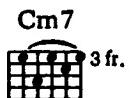
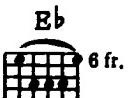


look - ing a - round
lis - tning a - round
look - ing a - round

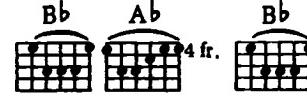
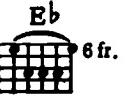
ev - ry -
ev - ry -
ev - ry -



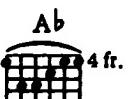
where.
where.
where.



All the things - I've want-ed to do



take so much time — to get a - round — to you. Just



reach out and catch — and hold on,

leav-ing trails of dust — and lust,

8

F \flat /A \flat G \flat 

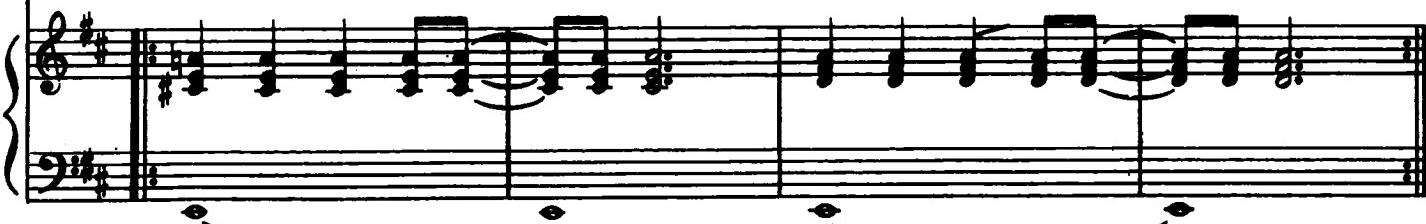
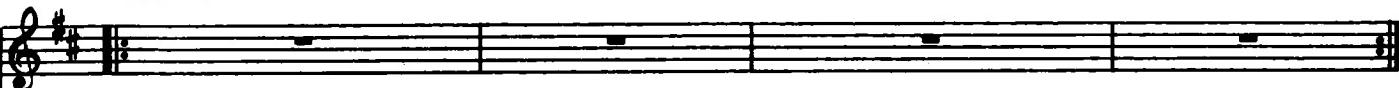
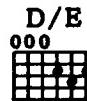
nev - er e - ven ly'ng — or try'ng, — keep on mov - ing, nev - er dy - ing.

A \flat G \flat F \flat 

To Coda ♫ No chord

D. S. ♫ (no repeats) al Coda ♫

Coda



A/E
0'0 0

D/E
000

**Look - ing a - round with my feet on the ground, full of
Sat - is - fy me with your words that can be, full of**

A/E
00 0

D/E
000

words **and** **of** **sound,** **bring** - **ing** **smiles** - **all** **a** - **round.**
sound **and** **I'll** **see** **I'm** **just** **look** - **ing** **a** - **round.**

A/E
00 0

D/E
000

A musical score for two voices. The top staff is for the soprano voice, featuring a treble clef, a common time signature, and a key signature of one sharp. The soprano part consists of eighth-note patterns. The bottom staff is for the basso continuo, featuring a bass clef, a common time signature, and a key signature of one sharp. The basso continuo part consists of quarter notes. Measures 11 and 12 are shown, separated by a vertical bar line.

A
0 0

D/A
00

Am
0 0

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It contains measures 11 and 12, which consist of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It contains measures 11 and 12, which consist of quarter-note patterns. The score is in common time.

BEYOND AND BEFORE

Words and Music by
CHRIS SQUIRE and CLIVE BAILEY

Moderately fast

Tacet

Spar-kling trees of sil - ver foam_ cast shad-ows soft in win - ter home,_

mf



sway-ing branch - es break - ing sound, lone - ly for - est trem-blung ground.

mf

Mas - quer-ad - ing leaves of blue_ run

11

A

C/F

cir - cles round the morn - ing dew,
pat - terns un - der - stood by you,

The musical score consists of two staves. The top staff is for voice and guitar, featuring lyrics: "reach - ing out be - yond and be - fore." above a blank line. It includes three chord boxes: G (x000), F (F major), and D (D major). The bottom staff is for piano, showing a bass line with eighth-note patterns.

 G
 A

Time, like gold dust, brings mind down to lev - els hid - den un - der - ground,

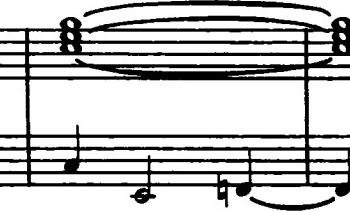
A musical score for two voices and guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with lyrics: "say a few words to the wind, that's all that's left of winter's friend." Above the first measure is a C/F chord diagram for guitar, and above the second measure is a G/x000 chord diagram. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It consists of sustained notes on each beat.



Reach -ing the snow in the days of the



cold, cast - ing a spell out of ice.



Now that you're gone, the sum - mer's too long and it



seems like the end of my life _____ be - yond _____

C

D

and be - fore.

D6

No chord

Time, like gold dust, brings mind down.

1.

2.

D7

ff

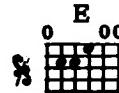
pp

SWEETNESS

Words and Music by
JON ANDERSON, CHRIS SQUIRE and CLIVE BAILEY

Moderately slow

Tacet



She brings the sun - shine to a
To - day she brought me in,
She brings the sun - shine to a

mp legato

D 0



rain - y af - ter - noon;
told me where she'd been;
rain - y af - ter - noon;

she puts the sweet-ness in,
she put my mind at rest,
she puts the sweet-ness in,

stirs it with a spoon.
put the sweet-ness in.
stirs it with a spoon.



She watch-es for my moods, nev-er brings me down;
I'll ask her for some time to go and look a - round;
She watch-es for my moods, nev-er brings me down;

she puts the sweet-ness in,
she puts the sweet-ness in
she puts the sweet-ness in,

15

D 0

F# m

A 0

all a - round.
with a sound.
all a - round.

She knows just what to say
She knows just what to say
She knows just what to say

to make me feel so good in-
to make a sun-ny day.
to make a sun-ny day.

cresc.

mf

E



F♯ m



side.

And when I'm all a - lone _____
 And when I'm all a - lone _____
 And when I'm all a - lone _____

A

To Coda ♫

1. E

D/E

I feel I don't want to hide, _____
I real-ly don't feel that
I real-ly don't feel that



2. B

hide.

way.

Tell me,



how would you feel with no world of your own and no - bod - y to hold? I just



can't see the way; I'm so glad it's to - day and you're here, you're

D. S. al Coda

Coda



here.

way.

F#m



Oh, how I need her so,—

I know she'll nev-er ev-er go.

D/E



E



Doo doo doo doot n doo. She'll nev - er leave me, be - lieve_ me, no.

D/E



E



Doo doo doo doot n doo. She'll nev - er go, no no no

D/E



E



no no no no no no no no no.

rit.

HAROLD LAND

Words and Music by
JON ANDERSON, CHRIS SQUIRE and BILL BRUFORD

Moderately
Tacet



Har - old Land with a wave of his hand said
march-ing sol - diers in the rain as
Har - old Land with a wave of his hand stood

Music score for the first section. Treble clef, 4/4 time, dynamic mf. Bass clef, 4/4 time. Chords: Bb, Am, D, Am, G/B. The lyrics "good - bye" are followed by a melodic line.

Continuation of the musical score. Treble clef, 4/4 time. Chords: Bb, Am, D, Am, G/B. The lyrics "good - bye" are followed by a melodic line.

Continuation of the musical score. Treble clef, 4/4 time. Chords: Bb, Am, D, Am, G/B. The lyrics "good - bye" are followed by a melodic line.

Continuation of the musical score. Treble clef, 4/4 time. Chords: C, F, Bb, Am, D. The lyrics "and stopped the milk, of hu - man mind, from a badge, dam - but he" are followed by a melodic line.

Continuation of the musical score. Treble clef, 4/4 time. Chords: C, F, Bb, Am, D. The lyrics "and stopped the milk, of hu - man mind, from a badge, dam - but he" are followed by a melodic line.

B_b F/A Gm7/B_b F/A F/C Dm₀

He tried to say his last fare - wells_ as quick-ly as he could,
 In the mud in cold-ness dark,_ he'd shiv-er out his fear,
 On - ly two years had passed be - tween_ his leav-ing home and back;

Am₀ C/G x 0 0 G x000 C/G x 0 0 G x000

prom - is - ing_ that he would re - turn,_ but
 what dis - ap - point - ing sights he'd seen_ in - while
 he had lost_ his love and youth_

G/D₀ Em₀ 000 Bm E₀ 00

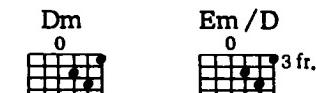
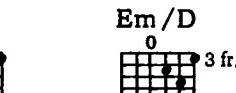
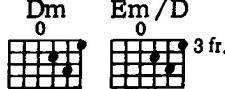
To Coda ♪

doubt - ed that he would, in - doubt - ed that he he
 stead of ones so dear, instead of ones the so
 lead - ing the at - tack, at -

Bm 1. E₀ 00 2. G x000

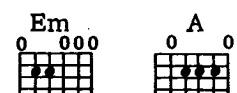
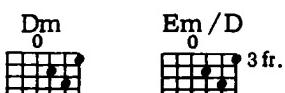
would, doubt - ed. Now he's dear.
 dear, so

20



He's go - ing home to the land he loved so well.

Go - ing home, go - ing

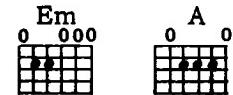
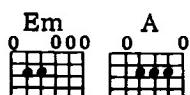


He fought for two whole years, he nev-er fell. — He's go - ing home, —

home,

go - ing

home,



he's go - ing home. —

No chord

D. S. al Coda

go - ing

home.

Coda Bm



tack. —



 In con - ver - sa - tion it could be said,—




 well af - ter war your heart is dead. Well, it's not hard to un - der -




 stand,— there is no heart in Har-old Land.









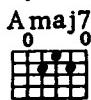




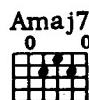
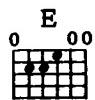
YESTERDAY AND TODAY

Words and Music by
JON ANDERSON

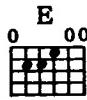
Slowly



Why is there you when there are few peo-ple a-round
Stand in the sea, sing songs for me, sing hap - pi - ly,
mak-ing me feel -
mak-ing me feel -



— good? —
— good. —
Why is there me when air is free, some I can
Watch-ing your eyes, feel-ing your sighs, say-ing good-



see bet-ter than I should?
byes bet-ter than I could. }



There's on - ly us sim - ply be - cause think - ing of us makes us both hap - py. —

B



Bb



I think of you ev 'ry way, — yes-ter-day and to - day.



I think of { things that we do, — all the way, ev -'ry day.
 noth - ing but you, — things we do, things we do.

Repeat and fade*Repeat and fade*

SURVIVAL

Words and Music by
JON ANDERSON

Moderately

Bm7/E



A(add B)/E



Bm7/E



A(add B)/E



Bm7/A



C6



C



Bb6



Sun-shine is creep-ing in
The egg breaks, all is out;

and some-where in a field a life be-gins.—
the crawl-ing bird be-gins to scream and shout..

E



Emaj7



An egg too proud to rape
Where is the par-ent bird?

the be-gin-ing of the shape of things to come—that
A lone-li-ness a-rose and heard its name ring in — for

C#m



Emaj7



C#m



C



start to run, — life has be - gun, — fly fast the gun.
lives be - gin, — sur - viv - al win, — sur - viv - al's sin.

The moth-er flew too late
So soon the eve-ning comes

Bb6



E 00



and life with-in the egg was
and with it runs the ach-ing

left to fate, —
fear of hate. —

not real -ly know-ing how
Could some-one still re-main

Emaj7



C#m



the world out-side would take it when it came, — and life's the same_ for
who thinks he still could gain by es - cap - ing fate? — It's much too late, — don't

Emaj7



C#m



D#m7



things we aim.—
un - der - rate,—

Are we to blame?—
ap - pre - ci - ate. —

{ Don't doubt — the fact there's

G[#]m7

life with - in - you.

Yes-ter-day's end - ings will to - mor-row life give - you.

C[#]m7

All that dies

dies for a rea - son:

to put its strength in - to the



sea - sons.

Sur - viv - al,

B



sur-viv - al

They take a-way and they give the



To Coda ♦

liv-ing's right to live, the liv-ing's right to know.

D.S. ♫ al Coda ♦

Coda

Em

G

D/F#

Em

know. And we're all go-ing, — and we're

all go-ing, — and we're all go-ing some-where. —

No chord

THEN

Words and Music by
JON ANDERSON

Moderately fast

No chord

Am
0 0

And Love in a time that's closer,
is the only answer,

Bm

life will be even bolder then.
hate is the root of can - cer then.



Souls will be com - pli - cat - ed, life will be
Truth is just for the be - ing and there's the

Bm



con - sum-mat - ed then.
sight for see - ing then.

Am



Hearts will be brought to - geth - er soon in our minds for - ev - er
Thoughts will be thought to - geth - er soon in our minds for - ev - er

Bm



D



then.
then. {

As long as we





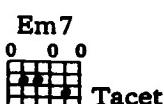
see — there's on - ly us, who can change



it; on - ly us to re - ar - range it at the start



— of a new kind - of day.



A little slower



Am

0 0 0

Tacet

And in a time that's clos - er, life will be e - ven bold - er

p legato

with pedal

Bm



then.

Am



Love is the on - ly an - swer, hate is the root of can - cer

Bm

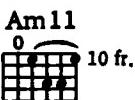


then.

Am



Thoughts will be



thought to - geth - er, soon in our minds for - ev - er then. —

rit.

THE PROPHET

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately

Tacet

The musical score consists of six staves of music. The top two staves are for the voice, indicated by a treble clef. The bottom four staves are for a guitar, indicated by a bass clef. The key signature is A major (two sharps), and the time signature is common time (indicated by '4').

Chords and Fingerings:

- Chord boxes indicate chords for the guitar: A maj7 (0 0 0 0) and Bm / E (0 0 0 0).
- Fingerings like '1' and '2' are shown above certain strings.
- Duration markings like '4 fr.' (four fingers) are placed above specific chords.
- Dynamic markings include 'mf' (mezzo-forte) and '(mf)' (mezzo-forte).

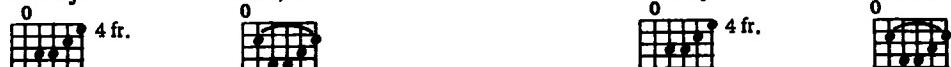
Lyrics:

The lyrics are integrated into the vocal parts. The first section of lyrics is:

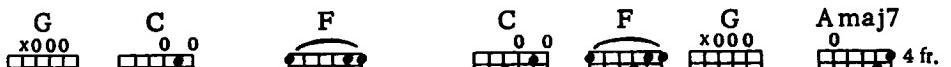
Long a - go ____ a tall man told a
Words of peace_ will fill his mind_ and
Proph - e - sy_ with - in your mind_ and
and

The second section of lyrics is:

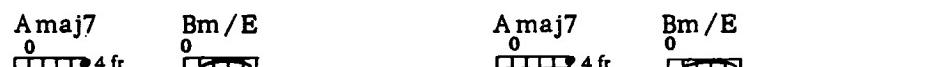
tale of yes - ter - day,____ search - ing for the truth____
change his way_ of life;____ peaceful meet - ings with____
you will work_ it out;____ prop - e - - sy_ that some____

A maj7 Bm / E A maj7 Bm / E


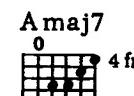
to life and not for just a way.
 his heart have made him more a live.
 will die but on - ly those who doubt.

G x000 C 0 0 F C 0 0 F G x000 A maj7 0 Bm / E 0


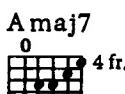
Find - ing pleas - ure from __
 Meet - ing wise old wom -
 Then you'll nev - er wor -

A maj7 Bm / E A maj7 Bm / E A maj7 Bm / E


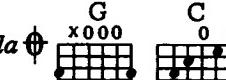
this house his ears, they did o - bey;
 en on the cliffs of life it - self;
 ry as some - times you used to do;



in his life — a for mo - ment's pleas - ure,
ask - ing — not mem - ber per - s'nal mean - ing,
just re - — mem - ber when you're gone — there's



To Coda



nev - er to — de - lay.
more for just him - self.
some-one af - ter you, —



He was — lost and in his trust he —
Soon we'll be as in he pro - claimed in a



found new a new mean - ing;
new way of liv - ing; see - ing —
the

ASTRAL TRAVELLER

Words and Music by
JON ANDERSON and DAVID FOSTER

Moderately fast

Tacet



Gm7

3 fr.

And in the ru - ins — caught in the noose — a-round me,

Am7

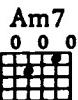
0 0 0

glass-es tell — lies.

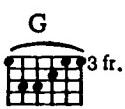
Gm7

3 fr.

Won-der - ing when to do it a - gain — of an-oth - er



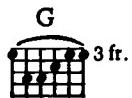
fly - ing to — the sky, — some - where fly - ing high. —



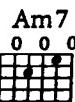
As - tral — trav - - ller,



leav - ing with - out her, — won-d'ring where lives



go; — in and out the val - ley be - low. —



Once in the air, we could ex - pect a great re -

Bm7



spect in be - ing. (As - tral trav - ller.)

Am7



Mem-o-ries fly — o - ver_ the sky, — and oh, the

Bm7



sight's worth see - ing, just be - lieve - in .

Em


F# m


As - tral — trav - - - ller,

G


F# m


leav - ing with - out her, —

Em


F# m


won - d'ring where lives go; —

G

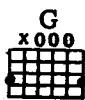

C


in and out the val - ley be - low. —

CLEAR DAYS

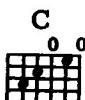
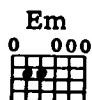
Words and Music by
JON ANDERSON

Moderately slow, in 2



I once knew a sweet young girl; _____
I once knew a sweet young dream, _____
that if

(The music consists of two staves. The top staff is in G major, indicated by a G above the staff and a key signature of one sharp. The bottom staff is in C major, indicated by a C above the staff and a key signature of no sharps or flats.)



bod - y was her world of love, _____
life it - self were all we had _____
her and laugh - ter was who are we as hap - to ask _____

(The music consists of two staves. The top staff is in Em, indicated by an Em above the staff and a key signature of one flat. The bottom staff is in C, indicated by a C above the staff and a key signature of no sharps or flats.)



pi - ness is. _____
for more; _____
Of all the times I
let's not de - cide, _____
trea - sure let's be
this sure. _____

(The music consists of two staves. The top staff is in Am, indicated by an Am above the staff and a key signature of one flat. The bottom staff is in C, indicated by a C above the staff and a key signature of no sharps or flats.)

G
x000

And on a day we will _____ re - mem - ber,
 And on a day we will _____ re - mem - ber,

F C G
x000

on a clear day we will love for -
 on a clear day we'll all be to -

C9 G
x000

1. C9

ev - er.
 geth - er,

C9 Gm

Repeat and fade
 3 ft.

2. (d = d)

to - geth - er.

Repeat and fade

SWEET DREAMS

Words and Music by
JON ANDERSON and DAVID FOSTER

Fast

Tacet

Sweet

F/G

G



dreams dreams can of solve con - the ver - fu - ture,
dreams dreams of con - - ver - sa - tion,

F/G

G



sweet sweet dreams dreams pro - vide of love the af - past. — fec - tion.



Sweet Sweet things with - in in your your



make - up;
make - up;

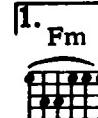
Dm



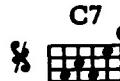
these sweet things words will of al - ways things to



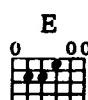
last,
come,



these sweet things words will make sweet



things to come on and write your let - ter, you know it



will be bet - ter an - y - how.

Bm7



You're gon - na laugh a - gain,



you're gon - na smile a - gain,

Bm7

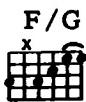


Tacet

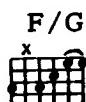
To Coda ♪

you're gon - na love a - gain.

Sweet



dreams are born in - side you, sweet



dreams are born to last.



Sweet thoughts with - in your



make - up;

these thoughts will al - ways

Cmaj7



Dm



Fm



C/G



last,

these thoughts will al - ways last.

D. S. %
al Coda

Coda

Repeat and fade

F/G



dreams can solve

the

*Repeat and fade*G
x000F/G
x 0 0

fu - ture,

sweet dreams

pro -

vide

the

past.

Sweet

G
x000

TIME AND A WORD

Words and Music by
JON ANDERSON and DAVID FOSTER

Moderately slow, in 2

Tacet

In the

G
x000

morn-ing when you rise, do you o - pen up your eyes, see what I see? —

— Do you see the same_ things — ev - 'ry day? _____

Do you think of a way



to start the day — get - ting things in pro - por -



tion? Spread the news — and help the world —



go 'round. Have you

G
x 000

heard of a time that will help us get it to - geth - er a - gain?

— Have you heard of the word that will stop us go - ing

wrong? Well, the

G#07

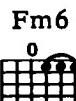


time is near _____ and the word you'll hear when you



get things in per - spec - tive.

Spread the news — and

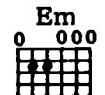
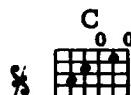


help the world — go 'round. —



cresc.

There's a time and the time is now and it's



f

Am7

F

right for me, — it's right for me, —

Fm6

Cmaj7

C

and the time is now. — There's a word and the

Em

Am7

F

word is love and it's right for me, — it's right for me, —

Fm6

Cmaj7

1. 2. D. S. & and fade

and the word is love. — Have you — There's a

A VENTURE

Words and Music by
JON ANDERSON

Moderately bright




1. Once a peace - ful man laid his old head down by _____ a riv - er,
2. He con - trolled the hors - es with a hand clap or _____ a whis - per,

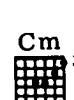


Thought a - bout his child - hood life, his fa - ther and _____ for - giv - er, _____ could - n't
Drink he could - n't com - bat, but he knew he was _____ no sin - ner, _____ could - n't



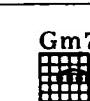
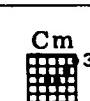
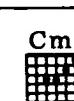
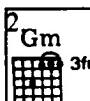
hide _____

a - way, _____
a - way, _____ }



hide _____

a - way. _____



hide _____

a - way. _____



He told all his sons of all the an - tics of ad -



ven - ture,



Then he told — an - oth - er one who drove him - self — to



To Coda



drink not to hide — a - way,—

hide — a - way—

D sus4



Bet - ter men __ have re - al - ized a - lone is not ____ A Ven - ture,

Gm



D sus4



A de - cent man would re - al - ize a - lone is no ____ ad - ven - ture ____ just to

Gm



D.S. % al Coda



hide _____ a-way, —

hide _____ a-way.

Repeat and fade



Coda



Hide _____ a - way. —

THE CLAP

By STEVE HOWE

Bright 2 beat feeling

mf

D G D A G D

G D A F# C7

Bm A G

Bm7 3fr G G7

To Coda

1. D7 A7

2.

Musical score page 2, measures 1-3. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in D major (two sharps). Measure 1 starts with a half note followed by eighth notes. Measure 2 starts with a half note followed by eighth notes. Measure 3 starts with a half note followed by eighth notes. A D7 chord symbol is placed above the top staff in measure 3.

Musical score page 2, measures 4-6. The top staff shows a melodic line with a grace note and a sixteenth-note cluster. The bottom staff shows a sustained note. A D7 chord symbol is placed above the top staff in measure 5. A V symbol is placed above the top staff in measure 6.

Musical score page 2, measures 7-9. The top staff shows a melodic line with a grace note and a sixteenth-note cluster. The bottom staff shows a sustained note. A G7 chord symbol is placed above the top staff in measure 7. A D7 chord symbol is placed above the top staff in measure 8.

Musical score page 2, measures 10-12. The top staff shows a melodic line with a grace note and a sixteenth-note cluster. The bottom staff shows a sustained note. A G7 chord symbol is placed above the top staff in measure 10. An A chord symbol is placed above the top staff in measure 11. The instruction "D.C. al Coda" is written above the top staff in measure 12.

Coda

Musical score page 2, measures 13-15. The top staff shows a melodic line with a grace note and a sixteenth-note cluster. The bottom staff shows a sustained note. The instruction "tacet" is written above the top staff in measure 14. A D9/6 chord symbol is placed above the top staff in measure 15.

Musical score page 2, measures 16-18. The top staff shows a melodic line with a grace note and a sixteenth-note cluster. The bottom staff shows a sustained note. A D9/6 chord symbol is placed above the top staff in measure 17. A (3) symbol is placed above the top staff in measure 18.

PERPETUAL CHANGE

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately

D A7

1. I see—the cold mist in—the est
2. The sun—can warm the cold -

p

D A7 D A7

night dawn And watch—the hills roll out—of
And move—the move - ment on—the

D A7 D A7

sight. lawn. I watch—in ev - 'ry sin - gle
I learn—in ev - 'ry sin - gle'

C 3fr F C 3fr F

way, in - side out, out - side
 day, in - side out, out - side

poco a poco cresc. 3 3

C 3fr F 1. F#m7 4fr

in, ev - 'ry day.
 in, ev - 'ry

molto >

2. F#m7 4fr

way.

cresc.

Gsus4 3fr

f marcato

A sus4


1. _____
 2. _____



D


C


G


And there you are, _____ Mak-ing it up _____ but you're sure that it is a star, _____

Broadly

D


C


G


— And boy you'll see _____ It's an il - lu - sion shin - ing down in front of me, _____

D


C


G


— And then you'll say _____ E - ven in time _____ we _____ shall con - trol the day, _____

When what you'll see Deep in - side base con - trol - ling you and me.

Musical score for strings and woodwind section. The top staff shows a melodic line with eighth-note patterns, starting with a dynamic of *cresc.* and ending with *ff*. The bottom staff shows sustained notes and eighth-note patterns. The music is in common time, with a key signature of one sharp. Measure numbers 1 through 10 are indicated above the staves.

Musical score for 'The Yellow Brick Road' showing chords D, G, A sus4, D, and A7 over a melody line. The score includes a treble clef, a key signature of one sharp, a 3/4 time signature, and lyrics 'And one— pe - cu - liar point—I'.

A musical score for piano in G major (two sharps) and common time. The left hand plays sustained notes in the bass clef, while the right hand plays sixteenth-note patterns in the treble clef. Measure 11 starts with a dynamic of p (pianissimo). Measure 12 begins with a dynamic of p followed by *a tempo*. The score includes measure numbers 11 and 12.

A musical score for guitar in G major (one sharp) and common time. The score consists of four measures. Measures 1 and 3 start with a D chord (two strings), followed by a short rest. Measures 2 and 4 start with an A7 chord (three strings). The lyrics "see, as one of many ones of" are written below the notes, corresponding to the chords. The melody is played on the top two strings of the guitar.

A musical score for piano, page 10, measures 11-12. The top staff (treble clef) has a key signature of one sharp (F#) and common time. The melody consists of eighth-note patterns with slurs. The bottom staff (bass clef) also has a key signature of one sharp (F#) and common time. It provides harmonic support with sustained notes and grace notes.

me.
As truth ___ is gath - ered,
I re - ar -

A musical score for piano, featuring two staves. The top staff is in G major (two sharps) and the bottom staff is in F major (one sharp). Both staves show eighth-note patterns with grace notes and slurs.



range,

in - side

out,

out - side

in,

poco a poco cresc.

3

3

3

3



in - side out,

out - side in,

Per - pet - u - al



Change. _____

cresc.

Gsus4

*f marcato*

A sus4




And there you are, _____

Broadly

C
 3fr

G


D


Say - ing we have_ the moon, so now the stars, _____ When all you see _____

C
 3fr

G


D


Is near dis - as - ter, gaz - ing down on you and me, _____ And there you're stand - ing,

C
 3fr

G


D


Say - ing we have_ the whole_ world in our hands, _____ When all you'll see, _____



Deep in - side — the world's con - trol - ling you and me.

3
8

You'll see Per - pet - u - al Change,

3
8



You'll see Per - pet - u - al Change.

Broadly



3
8

And there you are,

3
8



Mak - ing it up, — but you're sure that it is a star, — And boy — you'll see —



It's an il - lu - sion shin - ing down in front of me, — And then you'll say —



E - ven in time — we — shall con - trol the day — When all you'll — see, —



Deep in - side — base con - trol - ling you and me. —

f



As mist__ and sun are both__ the same,

We look on__ as pawns of__ their game.

They move_ to tes - ti - fy_ the day,____ in - side

poco a poco cresc.



out,

out - side

in,

in - side

C 3fr F C 3fr
 out, out - side in,
 3 3 3 3 3 3 3 3 3
 3 3 3 3 3 3 3 3 3

 F D
 all of the way.
 Ah,
 3 3 3 ff 3 3 3
 3 3 3 3 3 3 3 3 3

 Am7 D
 Repeat and fade
 Ah.

 Am7 D
 Repeat and fade

 Am7

YOURS IS NO DISGRACE

Words and Music by
JON ANDERSON, CHRIS SQUIRE, STEVE HOWE, TONY KAYE and BILL BRUFORD

Moderately

E7sus4

Yes - ter - day - a morn - ing came, - a smile - up-on your face,
Cae - sar's pal - ace, morn - ing glo - ry, sil - ly hu-man race,

8va

mf

8va basso

G7sus4

On a sail - ing ship - to no - where, leav - ing an - y place,

8va basso

A7sus4

If the sum - mer change - to win - ter, Yours Is No - Dis - grace.

8va basso

Hard Rock



E7sus4



8va

f

8va basso

loco

Bat - tle - ships con - fide in me and tell me where you are,
 Shin-ing, fly - ing, pur - ple wolf - hound, show me where you are,

loco

Lost in sum - mer, morn - ing, win - ter, trav -

8va basso

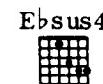
- el ver - y far, Lost in mus - ing cir -

8va basso

- cum - stanc - es, that's just where you are.

8va basso

The musical score consists of six staves. The top two staves are for voice and guitar, with chords E and Esus4 indicated above them. The third staff is for basso continuo, marked 'loco'. The fourth staff is for voice and guitar, with chords E, G, and Gsus4 indicated. The fifth staff is for basso continuo, marked '8va basso'. The sixth staff is for voice and guitar, with chords G and A indicated. The vocal parts include lyrics such as 'Battle ships confide in me and tell me where you are', 'Shin-ing, fly - ing, pur - ple wolf - hound, show me where you are', 'Lost in sum - mer, morn - ing, win - ter, trav -', '- el ver - y far, Lost in mus - ing cir -', '- cum - stanc - es, that's just where you are.', and '8va basso' markings. The basso continuo parts provide harmonic support throughout the piece.



To Coda

ff

8va basso - - - - -

E7sus4 D E G

Yes - ter - day _ a morn - ing came, _ a smile _ up - on _ your face, _

a tempo, light swing feel

8va basso - - - - - loco - legato

C D E G

Cae - sar's pal - ace, morn - ing glo - ry, sil - ly hu - man, sil -

C Bm

ly hu - man race. _

C Bm

71

On a sail - ing ship — to no - where, leav - ing an - y place,

r.h. - *pp*
l.h. - *legato*

If the sum - mer change — to win - ter, yours — is no,

—

Yours Is No_Dis-grace. —

Yours Is No_Dis-grace.

Death de - fy - ing, mu-

p

r.h. - *pp*
l.h. - *legato*

- ti - lat - ed ar - mies scat - ter the earth, —

Crawl - ing out _ of dirt -

E G C Bm

- y holes, — their mor - als, their mor - als dis - ap - pear. —

D E/D G/D ^{3fr}

Yes - ter - day — a morn - ing came, — a smile up - on —

C/D D E/D G/D ^{3fr}

your face, Cae - sar's pal - ace, morn - ing glo - ry, sil - ly hu - man, sil -

C Bm

- ly hu - man, sil - ly hu - man race. —

8va basso

YOUR MOVE

Words and Music by
JON ANDERSON

Moderately
Tacet

I've seen all good peo - ple turn their heads each day so sat - is - fied I'm on -

1.

2.



— my way. —

E maj 7

Take a straight and strong - er course to the cor - ner of your life. —



Make the white Queen run so fast —



Emaj7

F#m

E

She has - n't got time _____ to make you _____ wise. _____

F#m

Emaj7

F#m

E

F#m

Emaj7

'Cause it's time,___ it's time in time with your time and___ its news ___ is

F#m

cap - tured _____

for _____ the Queen _____



to use. Move me on to an - y black square,



use me an - y time you want, Just re - mem - ber that -



the gold - 'for us all to cap - ture all we want -



an - y - where, -

Yea, -

yea -



in time with your time and its news is cap - tured

B:



for the Queen to use. Did-dit did - dit did - dit did - dit
(2nd time only) Don't sur - round-



did - dit did-dit did-dit did - da.
your self with your self.



Don't sur - tound your - self with your - self, Move on back two squares.
Don't sur - round your self.

B:

E

A

to use...

Did-dit did-dit did-dit did-dit did-dit did-dit did-dit did - da.

8

f-ff
(e)

8

E

A

E

Did-dit did-dit did-dit did-dit

8

8

8

F#m7

E

A

Bsus4

did-dit did-dit did-dit did - da.

cresc.

E

F#m7

E

A

'Cause it's time,, it's time in time with your time and its news is cap - tured.

fff

ALL GOOD PEOPLE

Words and Music by
CHRIS SQUIRE

Moderately bright shuffle



Play three times



I've seen all— good peo - ple turn— their heads— each day— so sat -



- is - fied— I'm on— my way—



I've seen all— good peo - ple turn— their heads— each day— so sat -



1.&2.



- is - fied_ I'm on my way...

3.



Yea, yea.

I've seen all good peo - ple turn_ their heads_ each day_ so sat - is - fied_ I'm on-

ff a tempo

— my way...

I've seen all good peo - ple turn_ their heads_ each way so sat-

*poco dim.**my*

F G C

- is - fied I'm on my way... I've seen all good peo -

poco dim.

Bb Ab 4fr Eb 3fr

- ple turn their heads each day so sat - is fied I'm on -

F Bb Ab 4fr

- my way... I've seen all good peo - ple turn their heads -

poco dim.

Gb Db Eb 3fr

- each day so sat - is - fied I'm on my way... each day so sat - is - fied I'm on my way...

dim.

LIFE SEEKER

Words and Music by
JON ANDERSON

Moderately



Sis - ter Blue - bird fly - ing high a - bove,
Star - ship Troop - er, go sail - ing on by,



Shine your wings -
Catch my soul,-



E

for - ward to the sun.
catch the ver - y night.

A

Hide the mys - tries of life on your way.
Hide the mo - ment from my ea - ger eyes.

D7 C7 D7 C7 Bm7 E

Though you've seen them, please don't say a word.
Though you've seen them, please don't tell a soul.

r.h.
l.h.

What you don't know I have - nev - er
What you can't see I can't be - ver - y

1.

heard. —

2.

whole. —

Am

Bm

A

Speak to me of summer,
 Speak to me of summer,

long long winters, long - er than time can re - mem - ber,
 long long winters, long - er than time can re - mem - ber,

8va basso-----

Bb

Ab 4fr

Set - ting up— of oth - er roads,
Set - ting up— of oth - er roads,

trav - el on_ in old_ ac - cus - tomed
trav - el on_ in old_ ac - cus - tomed

8va basso-

F

A

ways. I still re - mem - ber the
ways. I still re - mem - ber the

talks by_ the wa - ter, the the proud sons and daugh - ters that,
talks by_ the wa - ter, the the proud sons and daugh - ters that,

Bb

Ab 4fr

To Coda

in the know - ledge of the land,—
in the know - ledge of the land,—

spoke to me_ in sweet ac - cus - tomed
spoke to me_ in sweet ac - cus - tomed

8va basso



ways.

*A 8va basso**loco*

Moth - er life, — hold firm - ly on to me,



Catch my know - ledge

A

high - er than the day.

A

Lose as much - as on - ly you can show.

D7 C7 D7 C7 Bm7 E

Though you've seen me, please don't say a word.

r.h. l.h.

What I don't know I have nev - er

Brighter tempo, 2-beat feeling



shared. _____



DISILLUSION

Words and Music by
CHRIS SQUIRE

Lone - li - ness _____ is a pow'r _____ that we _____ pos - sess -
 All I know _____ can be shown _____ by your _____ ac - cept -



to tance give or take a - way _____ for - ev -
 of the facts there shown be - fore

er. you.

G6 4fr A

Take what I say in a dif - f'rent way and it's eas -

y to say that this is all con - fu -

1. D9/6 4fr

2. D9/6 4fr

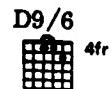
E 4fr

G6 4fr

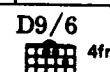
A

D9/6 4fr

E 4fr



sion.



As I see a new day in me, I can al - .



so show if you and you may

Tempo I



D.S. al Coda

fol - low.

Coda

ways. —

g.via basso *toco*

F G G

WÜRM

By STEVE HOWE

G

E_b 3fr

C

G

E_b 3fr

C

Play 4 times

G

E_b 3fr

C

Play 4 times

G

E_b 3fr

C

poco cresc.

Play 5 times

G

E♭
3r

C

*mp**poco cresc.**Play 4 times*

G

E♭
3r

C

mf

G

E♭
3r

C

*poco cresc.**Play 4 times*

G

E♭
3r*f-ff*

G

E♭
3r

C

G

E♭
3r

C

ROUNDABOUT

Words and Music by
JON ANDERSON and STEVE HOWE

Medium beat

The musical score consists of eight staves of music. The top staff shows a piano part with a treble clef and a bass clef, and a vocal part with lyrics. The vocal part includes a first ending (1.) and a second ending (2.). Chords shown above the vocal line include Em, F#m, G, F#m, G, F#m, Em, F#m, G, F#m, Em, F#m, G, F#m, Em, F#m, G, F#m, Em, F#m, G, F#m, Am, Bm, C3fr, D5fr, C3fr, Bm, Am, Bm, Bm7/A, Gmaj7, and 1.G9sus4. The lyrics are:

I'll be the Round - a - bout,
The mu - sic dance and sing,
the words will make _____ you out - 'n out,
they make the chil - dren real - ly ring,

I spend the day _____ your way.
I spend the day _____ your way.
Call it morn - ing driv - ing
Call it morn - ing driv - ing

thru the sound and in and out the val - ley.



2.
G9sus4
3fr

val - ley. In and a - round -

— the lake — moun - tains come out — of the sky — and they stand — there. —

One — mile o - ver we'll be there and we'll see you, —

ten — true sum - mers we'll be there and laugh - ing too, —

*To Coda*

twen - ty-four be - fore my love you'll see I'll be there with you.

Treble staff: F[#]m, G, F[#]m, G, F[#]m, Em. Bass staff: F[#]m, G, F[#]m, Bm, Em.

Treble staff: F[#]m, G, F[#]m, Em. Bass staff: F[#]m, G, F[#]m, Em.

Treble staff: F[#]m, G, F[#]m, Em. Bass staff: F[#]m, G, F[#]m, Em.



Tacet

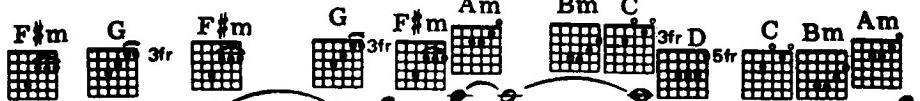
Treble staff: F[#]m, G, F[#]m, Em. Bass staff: F[#]m, G, F[#]m, Em.

Treble staff: Em, F[#]m, G, F[#]m, G, F[#]m, Em. Bass staff: Em, F[#]m, G, F[#]m, G, F[#]m, Em.

I will re - mem - ber you,

your sil -hou - ette will charge the view

Treble staff: Em, F[#]m, G, F[#]m, G, F[#]m, Em. Bass staff: Em, F[#]m, G, F[#]m, G, F[#]m, Em.



of dis - tance at - mos - phere. _____ Call it morn - ing driv - ing

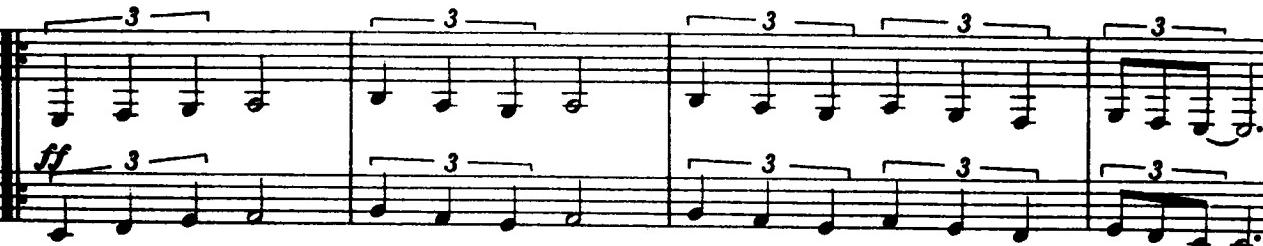


D.S. al Coda

thru the sound and e - ven in the val - ley. _____ In and a - round _____

Coda

Tacet



 A - long the drift - ing cloud _ the ea - gle search - ing down _ on the land, catch-ing the



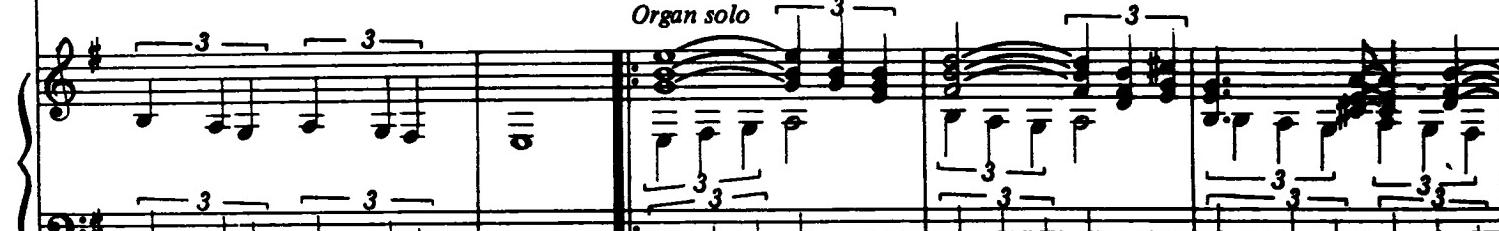
 swirl - ing wind _ the sail - or sees the rim _ of the land, The ea - gles danc-ing wings _ cre-ate as



 weath-er spins _ out of hand.

Organ solo



 Go clos - er hold the land, _ feel part - ly no more than _ grains of



Em A Em A Em A
 sand, we stand to lose all time, a thousand answers by in our

Em A Em A Em A Em
 hand, next to your deeper fears we stand surround-ed by a mil-lion years.

Em A Em A Em A Em
 I'll be the Round - a - bout, the words will make you out - 'n' out,

A Em A Em A Em
 I'll be the Round - a - bout, the words will make you out - 'n' out.

SOUTH SIDE OF THE SKY

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately



A riv - er, a moun-tain to be crossed, — The In
for - ward," was my friend on ly cry, —



sun - shine in moun - tains some - times lost, — A -
deep - er to some-where we could lie, — And



round rest the South Side, — So With cold cold that we in the
for the day —

cried.
way. }

Were we ev - er cold - er on that



A musical score for a string quartet and a vocal part. The vocal part includes lyrics and fingerings for a guitar-like instrument.

The vocal part lyrics are:

- day, — A mil - lion miles a - way, — It seemed from all of e-
- G♯m 4th fret 1. 2.
- ter - ni - ty, — yah! "Move The
- E 1. 2.
- mo - ments seemed lost in all the noise, — A
- snow - storm, a stim - u - lat - ing voice — Of

Fingerings for the guitar-like instrument are indicated above the vocal line:

- G♯m 4th fret
- E



warmth of the sky, _____

Of warmth when you die. —



— Were we ev - er warm - er on that

day, —

A mil - lion miles a - way, —

It seemed from all of e -



To Coda

ter - ni - ty, _____

yah!

A musical score consisting of ten staves of music. The top staff shows a guitar tab with chords Am, D, C, and D. The second staff is a treble clef staff with a piano accompaniment. The third staff is a bass clef staff with a piano accompaniment. The fourth staff shows a guitar tab with chords Am, D, C, and D. The fifth staff is a treble clef staff with a piano accompaniment. The sixth staff is a bass clef staff with a piano accompaniment. The seventh staff shows a guitar tab with chords C, Am, C, and Em. The eighth staff is a treble clef staff with a piano accompaniment. The ninth staff is a bass clef staff with a piano accompaniment. The tenth staff shows a guitar tab with chords Am, D, Dm, Am, Dm, and Am. The lyrics "La la la la la la—" are written under the eighth staff, and "1." is written under the ninth staff.

2.

dim.

D.S. al Coda

gva - The

R.H. dim.
L.H. cresc.

Coda E

The sun - shine in

moun - tains some - times lost, — The riv - er can

dis - re - gard_ the cost_ And melt in the sky, _____



Feel warmth when you die,



Were we ev - er warm - er on that day,_ A mil-lion miles a - way,_

G#m
4th fret *Repeat and fade*

It seemed from all of e - ter - ni - ty, _____ yah!

E -

Repeat and fade

MOOD FOR A DAY

By STEVE HOWE

Moderately

2
4

D E7 G 3fr D

G 3fr Bm 1. Bb C Bb A 5fr

2. Bb Brighter tempo F#

A 5fr D A 5fr G 3fr F# Bm 1. F#

2.

Slower tempo

Very slowly

Tempo I^o

Bm7
G 3tr
F#
Bm
F#

6

A musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 6/8. The bottom staff shows a bass clef and a key signature of one sharp. The first six measures show chords A (5fr), D, A (5fr), G (3fr), F#, and Bm. The seventh measure begins with a 5 over an 8, followed by a 7, then a 5 over an 8, and finally a 6.

2.

F# 5fr

A 5fr

E7
sus 4

A 5fr

D

E

A 5fr

G 3fr

HEART OF THE SUNRISE

Moderately



Words and Music by
JON ANDERSON, CHRIS SQUIRE and BILL BRUFORD

Musical score for 'Heart of the Sunrise' featuring two staves: Treble and Bass.

Staff 1 (Treble):

- Key signature: Bb major (Bb m)
- Time signature: Common time (indicated by '8')
- Tempo: Moderately
- Notes: The staff begins with a rest followed by a series of eighth-note chords.
- Chords: Bb major (Bb m), E♭ major (E♭ m), C major 7 (C m7), D♭ (D♭), A♭ (A♭ 4th Fret), Bb major (Bb m), E♭ major (E♭ m).
- Lyrics: Love comes_ to you_ and you fol - low,____ Lose
- Performance: Includes dynamic markings (p) and slurs.

Staff 2 (Bass):

- Key signature: Bb major (Bb m)
- Time signature: Common time (indicated by '8')
- Notes: The bass staff provides harmonic support with sustained notes and rhythmic patterns.
- Chords: Bb major (Bb m), E♭ major (E♭ m).
- Performance: Includes dynamic markings (p) and slurs.



How can the wind ____ with its arms ____ all a -



round me. —

Moderately slow



Lost on a wave — and then af - ter, Dream on, on to the Heart Of The



Sun - rise. —

Sharp

dis - tance,



How can the wind with so man - y a - round me, lost in the

3.

3



cit - y.

*cresc.**f*

Lost in their eyes as you hur-ry by,



Count-ing the brok-en ties they de - cide.

(Percussion)

B_b m E_b m C_m 7 B_b m

Love comes to you— and then af - ter, — Dream on, on to the Heart Of The

A_b
4th Fret B_b m E_b m

Sun - rise.— Lost on a wave — that you're dream - ing,

C_m 7 B_b m A_b
4th Fret

Dream on, on to the Heart Of The Sun - rise.—

3 3 cresc.

B_b m E_b m E_b D_b

Sharp dis - tance, How can — the wind with its arms all a -

sfz sfz f

A_b

 round me. _____ Sharp dis - tance,

B_b m

 s_{fz} s_{fz}

E_b
 3fr D_b
 A_b
 4th fret

How can the wind with so man - y a - round me, _____ I feel lost in the

f

D_b
 cit - y.

B₇
 sus 4 4fr

D₇
 sus 4 3fr

B₇
 sus 4 4fr

Lost in their eyes as you hur - ry by,

E₇
 sus 4

A

6 6

6 6



Count - ing the brok - en ties they de - cid - ed.



Straight line mov - ing and re - mov - ing sharp - ness of the col - or sun - shine,
Long last treat - ment of the tell - ing that re - lates to all the words, sung,

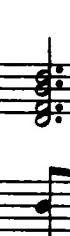
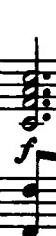


Straight light search-ing all the mean-ings of the song,
Dream - er, eas - y in the

chair that real - ly fits you.



Love comes to you - and then af - ter,





Dream on, on to the Heart Of The



Sun - rise.



Sharp dis - tance,



How can the wind with its arms



sfp

3

3

round me.

E♭ **A♭** 4th Fret **E♭**

Sharp dis - tance,

B♭m **B♭m6** **B♭m7**

sfp sfp

How can the wind with so man - y a -

3 3

E♭ **A♭** 4th Fret **Fm7(11)**

round me, I feel lost in the cit - y.

LONG DISTANCE RUNAROUND

Words and Music by
JON ANDERSON

Moderately



Long Dis - tance Run A - round, —

mf

simile

E9/6

Long time wait - ing to feel the sound. —

Bm

I still re - mem - ber the



3fr

dream there, I still re - mem - ber the

C 3fr

Em 3fr

Am7

time you said— good - bye, _____ Did we real - ly tell lies, _____

C 3fr F C 3fr B_b

— let - ting in the sun - shine, _____ Did we real - ly count to _____

8va bassa — *loco*

E

one hun - dred?

E9

Cold sum - mer lis - ten - ing, _____

simile

E9/6

Hot col - or melt - ing the an - ger to stone, —

Bm

I still re - mem - ber the

G 3fr

dream there, I still re - mem - ber the

time you said — good - bye, Did we real-ly tell lies, —

C 3fr

Em 3fr

I still re - mem - ber the dream there,

G 3fr

I still re - mem - ber the time you said good - bye.

(if duet)

C 3fr G7 Am7 Bm7-5 Cmaj7 E D.S. al Coda

Coda

Em 3fr Dmaj7 Emaj7 E 4fr

hun - dred, look - in' for the sun - shine.

THE FISH

By CHRIS SQUIRE

Moderately

Moderately

mf

p (Percussion)

Play twelve times — gradual cresc.

sfz Play seven times

r.h.

Repeat and fade

FIVE PER CENT FOR NOTHING

By BILL BRUFORD

Very bright

(Percussion)

WE HAVE HEAVEN

Words and Music by
JON ANDERSON

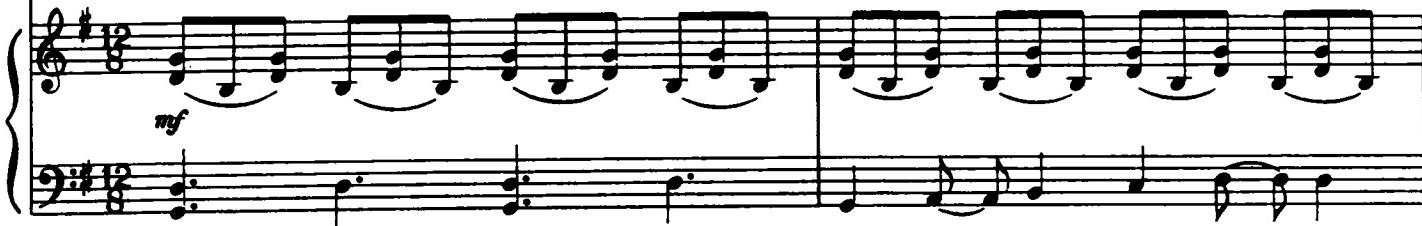
Moderately

G



Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

mf



We

Have

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

E



Heav

en,

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare

We

d.

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

Have

Heav

d.

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

en,



Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

We

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

Musical score for "Tell the Moon-dog". The score consists of two staves. The top staff is in treble clef, G major, common time, and has lyrics: "Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare," with the first and third lines starting with a forte dynamic and the second and fourth with a piano dynamic. The bottom staff is in bass clef, C major, common time, and features a continuous eighth-note pattern throughout the measure.

G
en.

1

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare

A musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of eighth-note chords. The lyrics "Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare" are repeated.

Yes, he ___ is here,

Yes, he ___ is here,

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

A musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of eighth-note chords. The lyrics "Yes, he ___ is here," and "Tell the Moon - dog, tell the March Hare," are repeated.

G

To look ___ a - round,
Yes, he ___ is ___ here,

To look ___ a - round,
Yes, he ___ is ___ here,

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

A musical score for two voices. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. The music consists of eighth-note chords. The lyrics "To look ___ a - round," "Yes, he ___ is ___ here," and "Tell the Moon - dog, tell the March Hare," are repeated.

Three times, getting louder

We

Have

To Yes, look — a - round,
he — is here,

To Yes, look — a - round,
he — is here,

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

Heav

en.

To Yes, look — a - round,
he — is here,

To Yes, look — a - round,
he — is here,

Tell the Moon - dog, tell the March Hare, Tell the Moon - dog, tell the March Hare,

(Door slam)

(footsteps running away)

fff

mf dim.

ppp

Songs from:
CLOSE TO THE EDGE
YESSONGS
TALES FROM TOPOGRAPHIC OCEANS
RELAYER

AND YOU AND I

1. CORD OF LIFE

Words by
JON ANDERSON

Music by

JON ANDERSON, BILL BRUFORD, STEVE HOWE and CHRIS SQUIRE

Moderately

The musical score consists of four staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. It includes six chord boxes above the staff: D (0), G/D (0), A/D (0 0), G/D (0), D (0), and G/D (0). The lyrics begin with "A man-conceived a mo-", followed by a repeat sign, and continue with "Changed on - ly for a sight-". The second staff starts with a bass clef, a key signature of one sharp, and a common time signature. It features a dynamic marking 'mf' and ends with a repeat sign. The third staff continues the vocal line with "ment's an - swers to — the dream," followed by a repeat sign and "of sound, the space-a-greed.". The fourth staff concludes the vocal line with "stay-ing the flow-ers dai - ly, sens - ing all the themes.", followed by "Be-tween the pic-ture of time be-hind the face of need," and ends with a repeat sign.



As a found - a - tion left to cre - ate the
com - ing quick - ly to terms of all the ex -

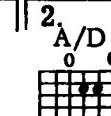
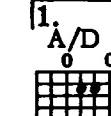


spi - ral aim, — a move - ment re - gained and re - gard - ed
pres - sion laid, — e - mo - tion re - vealed as the o - cean



both the same, — maid, —

all com - plete in the sight — of seeds of life — with



you.

Oh. —

B_b13

Turn round tai - lor, as - sault - ing all the morn - ings of the

Coins and cross - es

C
0 0

Am
0 0

in - ter - est shown, pre - sent - ing one an - oth - er to the

nev - er know - their fruit - less worth;

B_b13

cord, all left dy - ing, re - dis - cov - ered of the

cords are bro - ken,



door that turned round, _____ to close the cov - er, all the
locked in - side the moth - er earth. —

Bb13

Dsus4



in - ter - est shown, to turn _ to one an - oth - er, to the sign _____ at the time -
They won't hide, — hold, they — won't tell — you, watch-



float your — climb. —

ing the world, — watch - ing all — of the world, — watch - ing

A7
0 0 0

us go by.

A 0 0 C#m/G# 4 fr. F#m A/E 0 A 0 0 E7/B₀

And you and I climb o - ver the sea to the val - ley,

A/C# 2 fr. E7/B 0 0 A 0 0 A/G# x F#m D/F# x 0 F#m F#7-9 +5 F#m7

— and you and I reach out for rea-sons to call...

2. ECLIPSE

Words by
JON ANDERSON
Music by
BILL BRUFORD and CHRIS SQUIRE

Slowly

The musical score consists of six staves of music. The top staff shows a piano part with a treble clef, a key signature of four sharps, and a common time signature. The second staff shows a piano part with a bass clef, a key signature of four sharps, and a common time signature. The third staff shows a guitar part with a treble clef, a key signature of four sharps, and a common time signature. The fourth staff shows a piano part with a treble clef, a key signature of four sharps, and a common time signature. The fifth staff shows a piano part with a bass clef, a key signature of four sharps, and a common time signature. The sixth staff shows a guitar part with a treble clef, a key signature of four sharps, and a common time signature.

Chords indicated above the staves include:

- B (Treble staff)
- E 00 (Bass staff)
- D 0 (Guitar staff)
- E 00 (Piano staff)
- D 0 (Piano staff)
- A 0 0 (Guitar staff)
- E 0 00 (Guitar staff)
- B7/F# (Guitar staff)
- B7 (Guitar staff)
- A/C# 2 fr. (Piano staff)
- E 0 00 (Guitar staff)
- B7(no 3rd)/F# (Guitar staff)
- E/G# 00 (Guitar staff)
- A 0 0 (Guitar staff)
- E 0 00 (Guitar staff)
- F#m7 (Guitar staff)
- 3 3 (Piano staff)
- B (Guitar staff)
- B7 (Guitar staff)
- E/B 00 (Guitar staff)
- F#m7/C# (Guitar staff)
- B/F# (Guitar staff)
- B/A 0 (Guitar staff)

Lyrics at the bottom of the page:

Com-ing quick-ly to terms _ of all — ex - pres - sion laid, _____ e -

E/B 00 F#m7/C# B/F# B/A 0

mo - tion re - vealed — as the o - cean maid, — as a

3

E/B 00 F#m7/C# B/F# F#m7/C#

move-ment re - gained — and re - gard - ed both the same, —

E 0 00 F#m7 E/G# 00 A 0 E 0 00 A 0

all com - plete in - the sight — of seeds of life - with you. —

G x000 A 0 G x000 D 0 B F#m/A 0 G#m G x000

4 fr.

Segue THE PREACHER THE TEACHER

3. THE PREACHER THE TEACHER

**Words by
JON ANDERSON**

Music by

MUSIC BY
JON ANDERSON, BILL BRUFORD, STEVE HOWE and CHRIS SQUIRE

Moderately

E(no 3rd)/B

E/G#

E(no 3rd)/A E(no 3rd)/B

E(no 3rd)
8 x 8



mp

E(no 3rd)

E(no 3rd)/B

E/G#

E(no 3rd)/A

Sad preach-er nailed up -on ____ the col-oured door_ of time;

E(no 3rd)/B

E(no 3rd)

E(no 3rd)/B

in- sane teach - er be there — re - mind - ed of — the rhyme.

E/G#
x 00

E(no 3r)

E(no 3rd)
x00

E(no 3rd)
0 x00

There'll be no mutant enemy we shall

E(no 3rd)/F#
x x00A
0 0E(no 3rd)/B
x00

F#m7

F#m/C#
x x00

cer - ti - fy; - po - lit - i - cal ends, as sad re-mains, — will die.

E(no 3rd)
0 x00E(no 3rd)/B
x00C#m7/G#
4 fr.

F#m9

C#m7/G#
4 fr.

F#m9

Reach out as for-ward tastes be-gin — to en-ter you.

C#m
4 fr.

F#m

E
0 00F#m11
x 00A/B
x 0A/C#
x x00

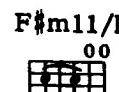
Ooh, — ooh. —

I lis-tened hard, but could not see

E/G#
x 00E/A
0 00E/B
0 00Bsus4
2 fr.E
0 00F#m11
x 00

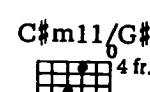
life _ tem-po change.out and in-side me. —

The preach-er trained _ in all _



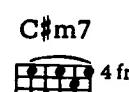
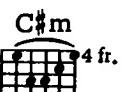
— to lose — his name; — the teach-er trav - els, ask - ing to be shown the same. In the

—
—
—
—
—



end, we'll a - gree, we'll ac - cept, we'll im - mor - tal - ise — that the

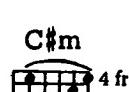
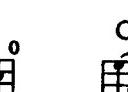
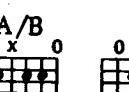
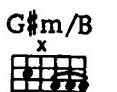
—
—
—
—
—



truth of the man ma-tur - ing in — his eyes, —

all com-plete in the

—
—
—
—
—



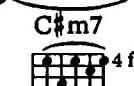
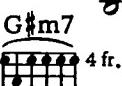
sight of seeds of life with you.

—
—
—
—
—

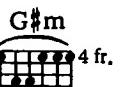


Com-ing quick-ly to terms_ of all _ ex - pres-sions laid, — as a

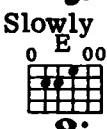
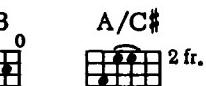
f



mo-ment re - gained — and re - gard - ed both — the same, — e -



mo-tion re - vealed — as the o - cean maid,



a clear-er fu-ture, morn-ing, eve - ning, nights with you.



4. APOCALYPSE

Words by
JON ANDERSON

Music by
JON ANDERSON, BILL BRUFORD, STEVE HOWE and CHRIS SQUIRE

Moderately slow

B F#m9 G#m9 B/D#
Tacet 4 ft. 4 ft.

And you and I climb, cross-ing the shapes of the morn-ing.
And you and I climb, clear - er, to - wards — the move-ment.

p mp

B C#m7/B F#m9 B/D#
1. G#m9 4 ft. 4 ft.

—
—
And you and I reach o - ver the sun for the riv - er.
And you and I called

B C#m7/B 2. G#m9 Emaj7 B C#m E
4 ft. 4 ft. 4 ft. 4 ft.

o - ver val-leys of end-less seas.

L.H. rit.

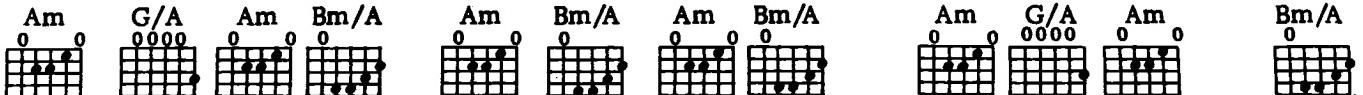
CLOSE TO THE EDGE

1. THE SOLID TIME OF CHANGE

Words and Music by
JON ANDERSON and STEVE HOWE

Moderately

The musical score consists of two staves: a treble clef piano staff and a bass clef piano staff. Above the piano staves are four sets of guitar chord diagrams. The first set includes D (0), C⁶ (0), Bm7 (0), and Am7 (0 0 0). The second set includes Gmaj9 (x0 0) and C⁶ (0). The third set includes Bm7 (0), Am7 (0 0 0), G (x0 0 0), and G/F (x0 0 0). The fourth set includes Em7 (0 0 0), A/E♭ (0), C/D (0 0 0), B♭/C (x), and E7-5/B♭ (0). The fifth set includes E♭7 (0), E♭7sus4 (0), A♭7 (x 4 fr.), A♭7-5 (x 3 fr.), D♭-5 (0 4 fr.), D♭ (0 4 fr.), and B♭7 (0). The sixth set includes D (0), D/C♯ (x), C⁶ (0), Bm7 (0), D/A (0 0), Gmaj9 (x0 0), Bm7 (0), and F (0).



A

Musical score for the first section of the song. It consists of two staves: treble and bass. The treble staff has six measures of eighth-note chords (Am, G/A, Am, Bm/A, Am, Bm/A) followed by a measure of rests. The bass staff has six measures of eighth-note chords (Am, G/A, Am, Bm/A, Am, Bm/A) followed by a measure of rests. The key signature changes from A major to B major at the end.



sea - soned witch could call you from the depths of your dis - grace, and

Musical score for the second section of the song. It consists of two staves: treble and bass. The treble staff has six measures of eighth-note chords (Am, G/A, Am, Bm/A, Am, Bm/A) followed by a measure of rests. The bass staff has six measures of eighth-note chords (Am, G/A, Am, Bm/A, Am, Bm/A) followed by a measure of rests.



re - ar - range your liv - er to the sol - id men - tal grace, _____ and a -
sess - ing points to no - where, lead - ing ev - 'ry sin - gle one. _____ A

Musical score for the third section of the song. It consists of two staves: treble and bass. The treble staff has six measures of eighth-note chords (Am, G/A, Am, Bm/A, Am, Bm/A) followed by a measure of rests. The bass staff has six measures of eighth-note chords (Am, G/A, Am, Bm/A, Am, Bm/A) followed by a measure of rests.

chieve it all with mu - sic that came quick - ly from a - far, _____ then
dew - drop can ex - alt us like the mu - sic of the sun, _____ and

Musical score for the final section of the song. It consists of two staves: treble and bass. The treble staff has six measures of eighth-note chords (Am, G/A, Am, Bm/A, Am, Bm/A) followed by a measure of rests. The bass staff has six measures of eighth-note chords (Am, G/A, Am, Bm/A, Am, Bm/A) followed by a measure of rests.

1.

taste the fruit of man re - cord - ed los - ing all a - gainst the ho - ur.
 take a - way the plain in which we

Gm7

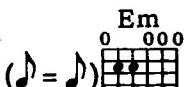


3 fr.

— And as -

L.H.

2.



move, and choose the course you're run - ning. Down at the edge, round by the

Close to the edge,

round down by a

F#m F#m/B

(=)

cor - ner. riv - er. { Not right a - way, not right a - way.

 F
 Dm7-5
 C
 F

 Fm
 C

 F
 Dm7-5
 C
 F

Crossed a line a - round _ the chang - es of the sum - mer,
 Get - ting o - ver all _ the time _ I had to wor - ry,

 reach - ing out to call _ the col - our of the sky.
 leav - ing all the chang - es far from far be - hind.

 Passed a-round a mo - ment clothed in morn - ings fast - er than we see.
 We re-lieve the ten - sion on - ly to find out the mas - ter's name.

Dm 0 C 0 0 Dm 0 Em 0 000

Down at the end, round by the cor - ner. 3

Dm 0 C 0 0 Dm 0 Em 0 000

Close to the edge, just by the riv - er. 3

F 0 Em 0 000 Dm 11 C 0 0 C/B 0 0 Am7 0 0 0 Em/A 0 000 Em/G x 0 000

Sea - sons will pass you by. I get up, I get down. 4

F

Now that it's all o - ver and done, now that you find, now that you're whole. 12 8

Segue TOTAL MASS RETAIN

2. TOTAL MASS RETAIN

Words and Music by
JON ANDERSON and STEVE HOWE

Moderately

Am 0 0 G x000 Am 0 0 Bm 0 0 Am 0 0 G x000 Am 0 0 Bm 0 0

12

8

12

mf

G x000 Am 0 0 Bm 0 0 G x000 Am 0 0 Bm

My

Am 0 0 G x000 Am 0 0 Bm Am 0 0 G x000 Am 0 0 Bm

eyes con-vinced, e-clipsed with the young-er moon at-tained with love. It

(Bass)

Am 0 0 G x000 Am 0 0 Bm Am 0 0 G x000 Am 0 0 Bm

changed as al-most strained a-midst clear man-na from a-bove. I

cru - ci - fied my hate and held the word with - in my hand. _____ There's

you, the time, the log - ic, or the rea - sons we don't un - der - stand. _____

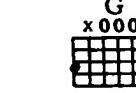
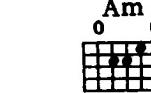
Gm9



3 ft.

Sad _____

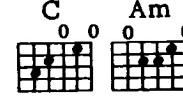
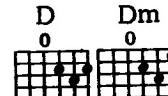
cour - age claimed the vic - tims stand - ing still for all to see, _____ as



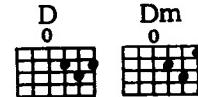
ar - moured mov - ers took ap-proach to o - ver-look the sea. _____ There



since the cord, the li - cense, or the rea - sons we un-der-stood will be. _____



Down at the edge, close by a riv - er.
Close to the end, down by the cor - ner.



Close to the edge, round by the cor - ner.
Down at the edge, round by the riv - er.

Am₀ G/B Am/C Bm/D Em⁷
 0 0 x 0 0 0 0 0

Em⁷⁻⁵
 0 0 0 0

Sud - den call should-n't take a - way
 Guess-ing prob - lems on - ly to

D₀ G_{x 000}
 0 0 0 0

Gm
 0 0 0 0 3 ft.

the star - tled mem - o - ry.
 de - ceive the men - tion,
 All in all, the jour - ney half -

D₀ Em⁷ G
 0 0 0 x 000

Em⁷⁻⁵
 0 0 0

takes you all the way.
 way in - to the void.
 As a - part from an - y re - al -
 As we cross from side to side,

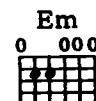
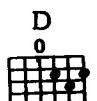
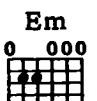
D₀ G_{x 000}

i - ty that_ you've ev - er seen_ and known.
 we hear_ the to - tal mass_ re - tain.

8:



Down at the edge, round by the cor - ner.



Close to the end,

down by a

F#m



G



riv - er.

Sea - sons will

F#m



Em 11



D



D/C#



Bm7



G/B



Bm7



D sus2/A



G7sus4



pass you by.

I get up.

I get down.

3. I GET UP, I GET DOWN

Words and Music by
JON ANDERSON and STEVE HOWE

Slowly

E (add F#)



E6



Emaj7



In her white lace,

mp

Bm



A6



you could clear - ly see the la - dy sad - ly look - ing,

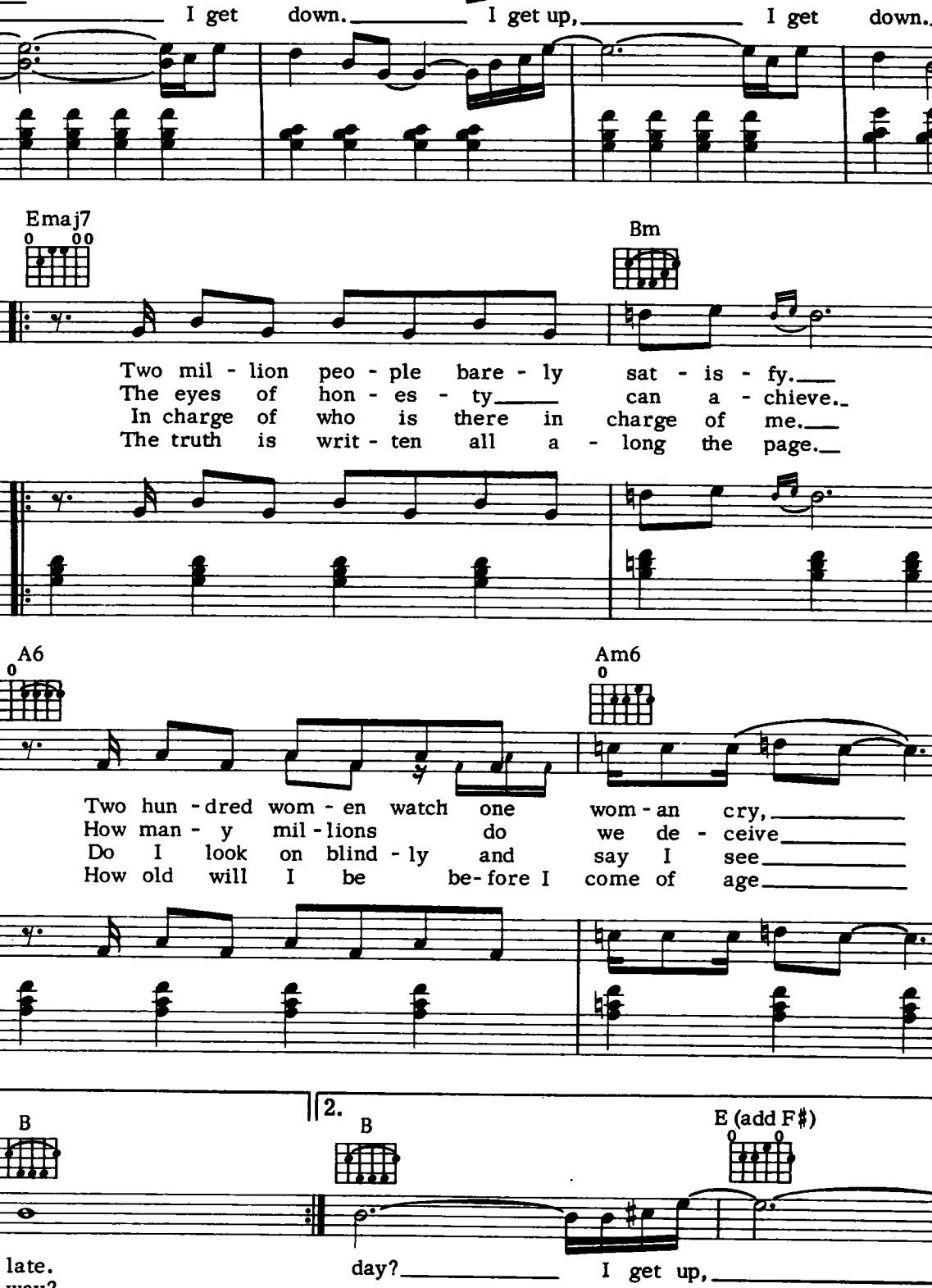
Am6



Emaj7

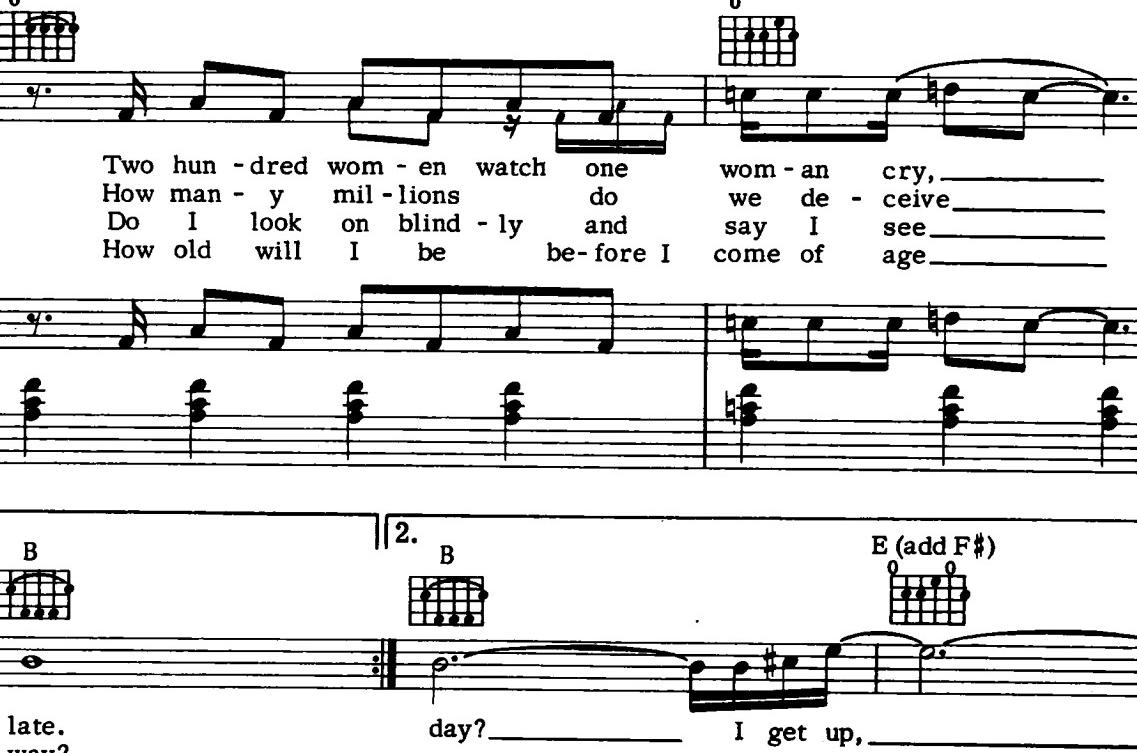


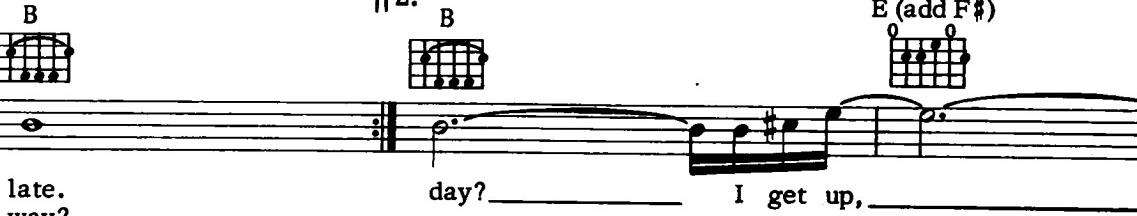
say - ing that she'd take the blame_ for the cru - ci - fix - ion of her own_ do - main.
I get up,

E (add F#) 0 0 E6 0 E (add F#) 0 0 E6 0

 I get down. I get up, I get down.

 Emaj7 0 0 Bm

 Two mil - lion peo - ple bare - ly sat - is - fy.
 The eyes of hon - es - ty can a - chieve.
 In charge of who is there in charge of me.
 The truth is writ - ten all a - long the page.

 A6 0 Am6 0

 Two hun - dred wom - en watch one wom - an cry,
 How man - y mil - lions do we de - ceive
 Do I look on blind - ly and say I see
 How old will I be be - fore I come of age

 1. 3. B 2. B E (add F#) 0 0

 late. day? I get up, I get
 way?

0 E6 0

 E (add F#) 0 0

 E6 0 0

 down. I get up, I get down.

4. B
 E (add F#) 0 0

 E6 0 0

 you? I get up, I get down. I get down. I get

E (add F#) 0 0

 E6 0 0

 up, I get down. I get

cresc.

E (add F#) 0 0

 E sus4 0 00

 E 0 0

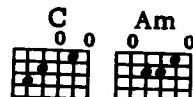
 up, I get down.

ff

4. SEASONS OF MAN

Words and Music by
JON ANDERSON and STEVE HOWE

Moderately



Three times




(♩=♩) Gm 3 fr.

Ah, _____ ah. _____ Then ac -

R.H.

(♩=♩) Am 0

cord-ing to the man who showed his out-stretched arm to space, he
turned a-round and point-ed, re-veal-ing all the hu-man race. I

(♩=♩) Bm7

shook my head and smiled a whis-per, know-ing all a-bout the place.

Bb

Gm7-5 x

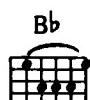
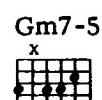
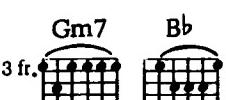
F

Bb

On the hill we viewed the si-lence - of the val-ley,



called to wit - ness cy - cles on - ly of the past. —

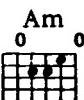


And we reach all this with move - ments in be - tween the said _



— re - mark. —

Close Down to at the edge, down round by by the



riv - er.
cor - ner.

161

Chords:

- Bb (x 2)
- Am/C (x 2)
- Gm (3 fr.)
- F (3 fr.)
- Gm (3 fr.)
- Am (x 2)
- Gm (3 fr.)
- Am (x 2)
- Bb
- Am (x 2)
- Bb
- C/D (x 2)
- Bb
- Am/E
- F
- Am7/E
- Dm7
- Bb/D
- F/C
- Bbmaj9

Lyrics:

Sea - sons will pass you by. Now that it's all o - ver and done,
 called to the seed, right to the sun. Now that you find, now that you're whole.

Sea - sons will pass you by. I get up, I get down.

I get up, I get up,

Repeat and fade

SIBERIAN KHATRU

Words by
JON ANDERSON

Music by
JON ANDERSON, STEVE HOWE and RICK WAKEMAN

Moderately




Sing, — bird of prey;
How — does she sing?
Gold — stain-less nail,

beau - ty be - gins -
Who — holds the ring? -
torn — through the dis -

— at the foot of you. Do you be-lieve— the man - ner?
— And — ring, and you will find me — com - ing.
tance of man — as they re-gard— the sum - mit.

Gold stain-less nail,
Cold reign-ing king,
Cold reign-ing king,

torn through the dis -
hold all the se -
shel - ter the wom-

To Coda

tance of man - as they re-gard_ the sum - mit.
crets from you - as they pro-duce_ the move - ment.
en that sing - as they pro-duce_ the move - ment.

G
x000

E - ven Si-ber - i - a goes through the mo - tions. Hold out and hold up;

Am7
0 0 0

F#m7

hold down the win - dow.
(Out bound, _ riv - er, _

Hold out the morn-ing that comes in-to view.
blue - tail, _ tail fly._)

1. C/G



Em



Riv - er run - ning right on o - ver my head. _____

Bm



Em



Bm



G



4

4

4

2. C/G



C#m7-5



Riv - er run - ning right on o - ver the

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

Bm(add C#)



Bm



G#m7



out - board, — riv - er, — blue - tail, —

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

Bm



tail - fly, — Lu - ther, — in time. —

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

G



Doo-d'n-doo-dit, dah, — d't - d't - dah. —

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3

D



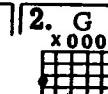
Hold down the win - dow;
Warm side, the tow - er;

(Bass line continues)

hold out the morn - ing that comes in - to view.
green leaves re - veal the heart spo - ken Kha - tru.

(Bass line continues)

1.

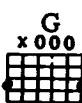


Bm



(Guitar part continues)

(Guitar part continues)



D. S. al Coda ♫

(Guitar part continues)

(Guitar part continues)

Coda

G
x 000

Bm9/G
x 0

Bm9
0

Riv - er run-ning right on o - ver, then o - ver my head.
(Out - board, _____ riv - er. _____)

Riv - er run-ning right on o - ver, then o - ver my head. _____
(Out - board, _____ riv - er, _____)

A musical score for piano in G major (two sharps) and common time. The top staff shows a treble clef, a key signature of two sharps, and a bass clef. The bottom staff shows a bass clef and a key signature of one sharp. Measure 11 starts with a sixteenth-note pattern: B, A, G, F#; C, B, A, G; D, C, B, A; E, D, C, B. Measures 12 and 13 show a continuation of this pattern followed by a bass line consisting of quarter notes.

Six times

G#m sus4



Blue	-	tail,	—
sun		tow	- er,
June		cast,	—
heart		gold,	—
Chris	-	tian,	—
moon		gate,	—

tail	-	fly, —
ask	-	ing, —
moon		fast, —
leav	-	er, —
chang	-	er, —
climb	-	er, —

Lu	-	ther,	—
cov	-	er,	—
as		one	—
soul		mark,	—
called		out,	—
turn		round.	—

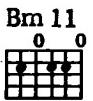
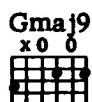
in	time,
lov	- er, —
chang	- es, —
mov	- er, —
sav	- iour, —
glid	- er.



Bm(add C#)

*mp gradual cresc.
Six times*

mp gradual cresc.
Six times



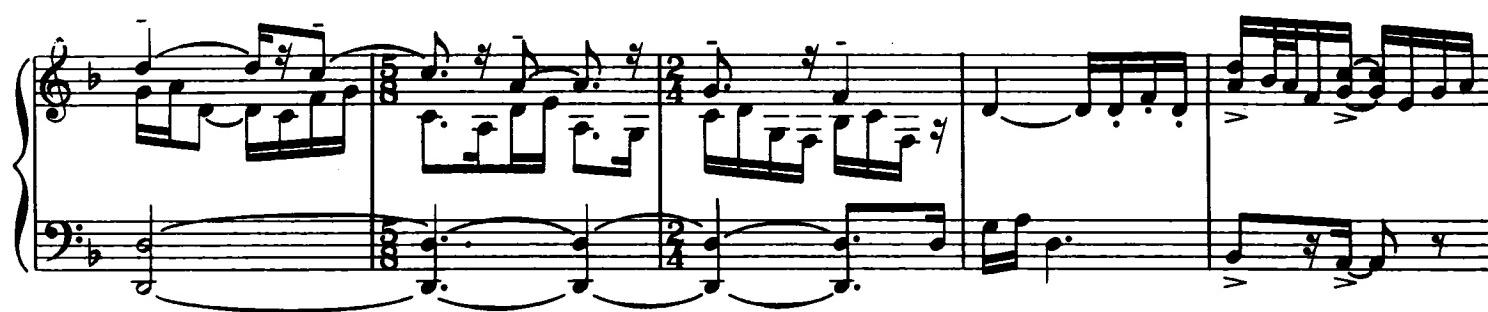
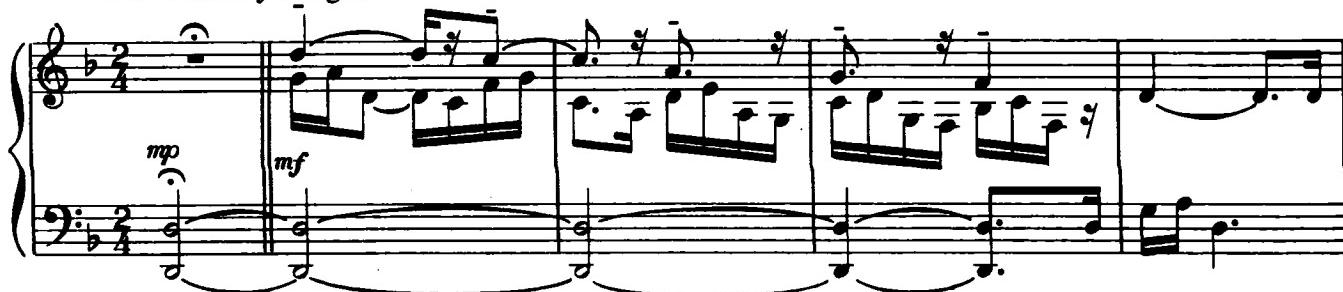
Repeat and fade

A musical score for piano. The top staff shows a treble clef, a key signature of one sharp, and a repeat sign with a '3' above it. Below the repeat sign, the instruction 'Repeat and fade' is written in cursive. The bottom staff shows a bass clef and a key signature of one sharp. The music consists of two measures of eighth-note patterns followed by a repeat sign with a '3' above it, indicating a three-measure repeat. The right side of the page shows the beginning of the next section.

**Excerpts From
THE SIX WIVES OF HENRY VIII**

By RICK WAKEMAN

Moderately bright



Musical score page 169, first system. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat. The music begins with a dynamic of p . The top staff has sixteenth-note patterns, while the bottom staff provides harmonic support.

Musical score page 169, second system. The top staff continues with sixteenth-note patterns. The bottom staff features sustained notes and a dynamic of p .

Musical score page 169, third system. The top staff shows a transition with different note values. The bottom staff includes a dynamic of p .

Musical score page 169, fourth system. The top staff starts with a dynamic of f . The bottom staff features sustained notes.

Musical score page 169, fifth system. The top staff shows eighth-note patterns. The bottom staff features sustained notes.

Musical score page 170, measures 1-2. The score consists of two staves: treble and bass. The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Measure 1 starts with eighth-note pairs followed by sixteenth-note pairs. Measure 2 continues with eighth-note pairs and sixteenth-note pairs, ending with a measure repeat sign.

Musical score page 170, measures 3-4. The treble staff shows eighth-note pairs and sixteenth-note pairs. The bass staff shows eighth-note pairs and sixteenth-note pairs. Measure 4 concludes with a double bar line and repeat signs.

Fast

Musical score page 170, measures 5-6. The tempo is marked "Fast". The treble staff is dynamic *f*. The bass staff is dynamic *d*. Measures 5 and 6 show eighth-note pairs and sixteenth-note pairs.

8va - - - -

Musical score page 170, measures 7-8. The treble staff shows eighth-note pairs and sixteenth-note pairs. The bass staff shows eighth-note pairs and sixteenth-note pairs. Measure 8 ends with a repeat sign.

(*8va*) - - - -

Musical score page 170, measures 9-10. The treble staff shows eighth-note pairs and sixteenth-note pairs. The bass staff shows eighth-note pairs and sixteenth-note pairs. Measure 10 ends with a repeat sign.

(8va) - - - - - , loco

8va - - - - - , loco

8va - - - - - ,

poco rit.

p

Moderately

loco

mf

3 *3*

Very fast

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 2/4. Dynamics: ff (fortissimo) in measure 2. Measure 1: Treble staff has eighth-note pairs (F#-G, C-B, G-A, D-C), Bass staff has eighth-note pairs (D-C, G-F#, C-B). Measure 2: Treble staff has eighth-note pairs (F#-G, C-B, G-A, D-C), Bass staff has eighth-note pairs (D-C, G-F#, C-B).

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 2/4. Measures 3-4: Treble staff has eighth-note pairs (F#-G, C-B, G-A, D-C), Bass staff has eighth-note pairs (D-C, G-F#, C-B).

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 4/4. Measures 5-6: Treble staff has eighth-note pairs (F#-G, C-B, G-A, D-C), Bass staff has eighth-note pairs (D-C, G-F#, C-B).

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 4/4. Measure 7: Treble staff has eighth-note pairs (F#-G, C-B, G-A, D-C), Bass staff has eighth-note pairs (D-C, G-F#, C-B). Measure 8: Treble staff has eighth-note pairs (F#-G, C-B, G-A, D-C), Bass staff has eighth-note pairs (D-C, G-F#, C-B).

Musical score for piano, two staves. Key signature: B-flat major (two flats). Time signature: 4/4. Measures 9-10: Treble staff has eighth-note pairs (F#-G, C-B, G-A, D-C), Bass staff has eighth-note pairs (D-C, G-F#, C-B).

3 3 3 3 3 3

mf

3 3 3 3 3 3

3 3 3 3 3 3

f

v

v

v

v

v

Moderately fast

f

ff

f

ff

gradual rit.

Broadly

Moderately

Musical score for two staves. The top staff is treble clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Dynamics: *mf*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth notes.

Musical score for two staves. The top staff is treble clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth notes.

Musical score for two staves. The top staff is treble clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Dynamics: *cresc.*, *f*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth notes.

Musical score for two staves. The top staff is treble clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Dynamics: *mf*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth notes.

Musical score for two staves. The top staff is treble clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Dynamics: *molto legato*. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth notes.



Musical score page 178, measures 1-2. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features sixteenth-note patterns with grace notes. Measure 1 ends with a fermata over the first note of the second measure. Measure 2 begins with a bass note. The bottom staff is in bass clef, B-flat key signature, and common time. It contains eighth-note patterns.

Musical score page 178, measures 3-4. The top staff continues with sixteenth-note patterns. Measure 4 ends with a fermata over the first note of the fifth measure. The bottom staff continues with eighth-note patterns.

Musical score page 178, measures 5-6. The top staff shows a continuous sixteenth-note pattern. Measure 6 ends with a fermata over the first note of the seventh measure. The bottom staff continues with eighth-note patterns.

Musical score page 178, measures 7-8. The top staff begins with a sixteenth-note pattern followed by a eighth-note pattern. Measure 8 ends with a fermata over the first note of the ninth measure. The bottom staff continues with eighth-note patterns.

Musical score page 178, measures 9-10. The top staff starts with a eighth-note pattern. Measure 10 begins with a fermata over the first note. The bottom staff features eighth-note patterns with dynamic markings like *Slowly* and *8va*.

loco

(8va) *ff* *fz* *ff* *fz* *ff* *fz* *ff* *fz*

ff *fz* *ff* *fz* *ff* *fz* *ff* *fz*

Ped. (hold till last bar)

A musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The key signature is B-flat major, indicated by two flats in the key signature area. The music features eighth-note patterns with various accidentals (sharps and flats) and rests.

A musical score for bassoon, consisting of three measures. The key signature is B-flat major (two flats). The first measure starts with a half note followed by eighth notes on the second and third beats. The second measure starts with a half note followed by eighth notes on the second and third beats. The third measure starts with a half note followed by eighth notes on the second and third beats.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves begin with a key signature of one flat. Measure 11 consists of two groups of eighth notes, each group starting with a sharp sign. Measure 12 begins with a sharp sign, followed by a measure of eighth notes. The score includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte). The instruction "Both hands 8va" is written below the first measure, and "(L.H. 8va)" is written below the second measure.

THE ANCIENT

Words by

JON ANDERSON and STEVE HOWE

Music by

JON ANDERSON, STEVE HOWE, CHRIS SQUIRE, ALAN WHITE and RICK WAKEMAN

Moderately fast

No chord

The musical score consists of six staves of music for piano. The first three staves are identical, showing the right hand (R.H.) playing eighth-note patterns and the left hand providing harmonic support. The fourth staff begins with a repeat sign and continues the pattern. The fifth staff is labeled '1.' and the sixth staff is labeled '2.', indicating a two-part section. The music concludes with a final section starting on the seventh staff.

1. 2.

3.

A little slower

Guitar chords:

Em	D	C	Bm	Em	G	Am	Bm	C	Bm	Am	Bm	C	D	C
0 000	0	0 0		0 000	x 000	0	0 0	0 0	0 000	0	0 0	0 0	0	0 0

Guitar chords:

Bm	C	D	Em	D	C	Bm	C	Bm	Am	Bm	C	D	Bsus4
0 000	0 0	0	0 000	0	0 0	0 000	0 0	0 0	0 0	0 0	0 0	0	2 fr.

Freely

Guitar chords:

Em	Am6	Cmaj7	D9	Cmaj7	Bbmaj7	Abmaj7
0 000	0	0 00	0 000 4 fr.	0 00	0 00	x 000 4 fr.

Moderately



mf

8:
V
V
V
V

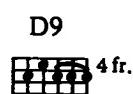
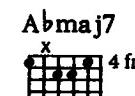
4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4



6:
V
V
V
V

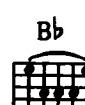
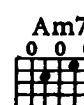
4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4



6:
V
V
V
V

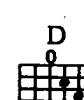
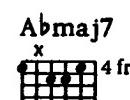
4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4



6:
V
V
V
V

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

4 3 2 1 3 2 1 4

A8



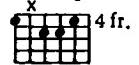
one with - the knowl-edge and mag - ic of the source,

Bb



at - tuned to the maj-es-ty of mu-sic, they marched as one - with the

A♭maj7



earth. —



mp

earth. —

Amaj7(add D[#])

Am7

Moderately slow
Bbm7

A little faster



Sol Dhoop. *Sun.* *I - lios.*

Musical score for three sections: Sol Dhoop, Sun, and I-lios. The score consists of two staves (treble and bass) with various musical markings like eighth and sixteenth notes, rests, and time signatures (2/4, 3/4). The vocal part includes lyrics: "Sol Dhoop.", "Sun.", and "I - lios.".

Moderately slow
Bbm7

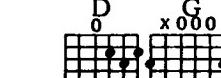


Musical score for the Bbm7 section. It features two staves (treble and bass) with eighth and sixteenth note patterns. The bass staff has several "V" markings under the notes. The vocal part includes lyrics: "A little faster".

A little faster

*Nay - thee - t.**Ah Kin.**Sa - u - le.*

Moderately slow



Musical score for a section starting with G, followed by C, D, and G chords. The score includes two staves (treble and bass) with eighth and sixteenth note patterns. The bass staff features "r3" markings above the notes. The vocal part includes lyrics: "Am", "G", "Am", and "G".

Moderately

N.C.

Musical score for measures 1-4. The music is in common time (indicated by '4') and key signature of one sharp (F#). The treble and bass staves are shown. The melody consists of eighth and sixteenth note patterns. Measure 4 ends with a repeat sign and a double bar line.

Musical score for measures 5-8. The music continues in common time and key signature of one sharp. The treble and bass staves show eighth and sixteenth note patterns. Measure 8 ends with a repeat sign and a double bar line.

Musical score for measures 9-12. The music continues in common time and key signature of one sharp. The treble and bass staves show eighth and sixteenth note patterns. Measure 12 ends with a repeat sign and a double bar line.

Musical score for measures 13-16. The music continues in common time and key signature of one sharp. The treble and bass staves show eighth and sixteenth note patterns. Measure 16 ends with a repeat sign and a double bar line.

Moderately slow

Bbm7



Musical score for measures 17-20. The music changes to common time and key signature of two flats (Bb). The treble and bass staves show eighth and sixteenth note patterns. Measure 20 ends with a final double bar line.

Faster



To - na - tiuh.

Qu - rax.

Gunes, Gri-an.

Moderately slow
B♭m7

Faster



Su - rje.

Ir.

Sam - se.

Moderately slow



Am
0 0

G
x000

Am
0

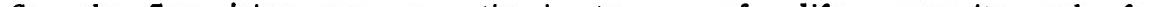
G
x000

Am
0

**Moderately
N.C.**

Bm

N.C.



A musical score in G major, 4/4 time. The vocal line begins with a dotted quarter note followed by eighth notes. The lyrics "So the flowing" are set to a single measure. The next section, "creative force", spans two measures. The vocal line continues with eighth notes and includes a dynamic instruction "f". The lyrics "of life" begin a new section, followed by a melodic flourish consisting of a sixteenth-note run and a eighth-note followed by a sixteenth-note. The lyrics "wove its web face to" conclude the phrase.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 7 begins with a half note on the first line of the treble staff, followed by eighth notes on the second and third lines. The bass staff has a half note on the fourth line. Measure 8 begins with a quarter note on the first line of the treble staff, followed by eighth notes on the second and third lines. The bass staff has a half note on the fourth line.

Bn

N.C

The musical score consists of two staves. The top staff shows a melodic line with various note values and rests, ending with a fermata over the last note. The bottom staff contains lyrics in English: "face with the shallow." The score is in common time, with key signatures of one sharp throughout.

face with - the - shall - low

And their gods sought out and con - quered;—

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 11 starts with a half note on the first beat. Measure 12 begins with a measure repeat sign. The right hand plays eighth-note patterns, while the left hand provides harmonic support with chords.

A

N. C.

Ah Kin.

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 11 begins with a sixteenth-note grace note followed by a eighth-note. The right hand then plays a eighth-note followed by a sixteenth-note. Measures 12 and 13 show the continuation of the melodic line. Measure 14 starts with a measure rest, followed by a quarter note, a half note, another measure rest, and a eighth-note followed by a sixteenth-note. The score concludes with a repeat sign and a double bar line.

Freely
N. C.

Moderately

A E7 A D A E7

leaves of green stay green-er through the au - tumn? _____ Does the

A E7 A E7

col-our of the sun — turn crim-son white? — Does a

shad-ow come be-tween _ us — in the win - ter? _____ Is the

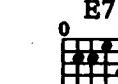
move-ment real-ly light? — And I heard a mil - lion voic-es sing-ing,

— act - ing to the sto - ry that they had heard a - bout.-

Does one child know the se - cret and can say it?

(Guitar chords: Am, A, D)






 Or does it all come out — a - long — with-out you, — a -






 long with-out — you, — a - long with-out — you? — Where does





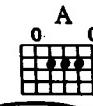
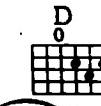
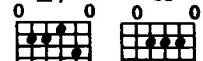
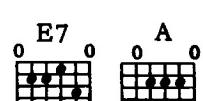
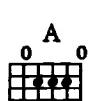


 rea - son stop and kill-ing — just — take — o - ver? —






 — Does a lamb cry out be - fore we shoot it dead? —



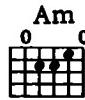
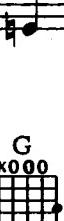
Are there man - y more — in com - fort un - der - stand - ing? _____



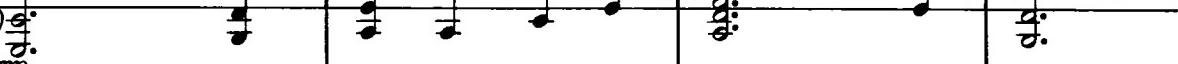
— Is the move - ment in the head? _____



And I heard a mil - lion voic - es sing - ing, _____



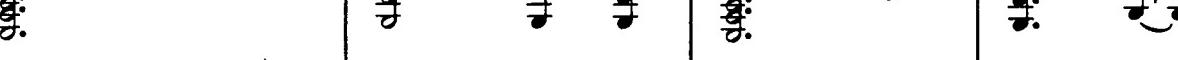
act - ing to the sto - ry that they had heard a - bout. _____ Does



 one child know the se - cret and can say it? Or does it



 all come out a - long — with-out — you, — a - long with-out — you,



 — a - long with - out — you? — Doo doo doo doo.



 Doo doo



doo.

Doo doo doo doo. —

Doo doo doo doo. —

Doo doo doo doo. —



— Doo doo doo doo. —

Doo doo doo doo. —

Doo doo doo doo. —



— Doo doo doo doo. —

Doo doo doo doo. —

Doo doo doo doo. —



— Doo doo doo doo. —

Doo doo doo doo. —

Doo doo doo doo. —

rit.

**Freely
N. C.**

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 11 begins with a dynamic of **N.C.** (Non-Chorus). The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 12 continues with eighth-note chords, with slurs and a tempo marking of **3** (triolet) placed above the notes. The piece concludes with a final dynamic of **C.** (Coda).

A musical score for piano, featuring a single melodic line in the treble clef staff. The key signature is A major (three sharps). The measure begins with a grace note followed by a sixteenth-note cluster. Subsequent measures show eighth-note patterns with grace notes and sixteenth-note figures. Measure 5 includes a dynamic instruction 'p' (piano) and a fermata over the eighth note. Measure 6 starts with a grace note and a sixteenth-note cluster. Measures 7-8 show eighth-note patterns with grace notes and sixteenth-note figures. Measure 9 begins with a grace note and a sixteenth-note cluster.

Moderately

Moderately

Em D C Bm Em G Am Bm C Bm Am Bm Am F#7

0 000 0 0 0 0 000 0 000 x000 0 0 0 0 0 0 0 0 0 0 0 0 0 0 F#7

Musical score for piano, measures 21-25. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and common time. It features a dynamic marking *mf*. The bottom staff is in bass clef, C major (no sharps or flats), and common time. Measures 21-24 show a repeating pattern of chords and bass notes. Measure 25 begins with a bass note followed by a series of eighth-note chords. Measure numbers 21-25 are indicated above the staff.

The figure shows a guitar chord chart and musical notation for a 12-bar blues progression. The chords are arranged in a repeating pattern: Em, D, C, Bm, Em, G (x000), Am, Bm, C, Bm, Am, Bm, C, D, and C. The first four chords (Em, D, C, Bm) are shown as fingerings on a fretboard diagram. The remaining chords are shown as standard chord diagrams. The musical notation below consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The first four staves correspond to the chords Em, D, C, and Bm respectively. The last two staves correspond to the chords C and D. Measures are numbered 1 through 12 under the first staff.

Guitar tablature for the first 12 measures of the solo. The top staff shows a bass line in B major. The bottom staff shows a guitar part with chords and strumming patterns. Measures 1-3: Bm, C00, D0. Measures 4-6: Em000, D0, C00. Measures 7-9: Bm, C00, Bm. Measures 10-12: Am0, Bm, C00.

N.C.

A musical score for piano. The top staff is treble clef, G major (two sharps), common time. The bottom staff is bass clef, C major (no sharps or flats). The dynamic *ff* is indicated above the first measure. The second measure shows eighth-note patterns. The third measure has a 2/4 time signature. The fourth measure has a 3/4 time signature. Above the fifth measure is a guitar chord diagram with three '0's and one '3'. The sixth measure has a 4/4 time signature. The piano part includes various slurs, grace notes, and dynamic markings like *p* and *f*.

RITUAL

Words by
JON ANDERSON and STEVE HOWE

Music by
JON ANDERSON, STEVE HOWE, CHRIS SQUIRE, ALAN WHITE and RICK WAKEMAN

The musical score consists of six staves of music. The top staff is for piano/vocal, indicated by a treble clef and bass clef, with a dynamic marking of *mf*. The bottom staff is for bass. The music is in 4/4 time with a key signature of one sharp. The score includes various guitar chords above the staves, such as D, A, Em, F#m, G, F#m, Em, D, Em, F#m, G, F#m, Em, A7, D, Em, F#m, G, F#m, Em, A7, D, Em, F#m, G, F#m, Em, A7, D, Em, F#m, G, F#m, Em, F#m, Bm, F#m, Bm, and Bm. Measure numbers 1 through 16 are present, with measure 16 ending on a double bar line.

A musical score consisting of two staves. The top staff is for the piano, indicated by a treble clef and bass clef, and the bottom staff is for the guitar, indicated by a treble clef. The score is divided into measures by vertical bar lines. Chords are indicated above the staves, often with a small guitar icon showing the fingerings. Measure 1 starts with Dm (0) for the guitar, followed by a piano section with eighth-note chords. Measure 2 begins with Gm (3 ft.) for the guitar, followed by a piano section with eighth-note chords. Measure 3 starts with D (0) for the guitar, followed by a piano section with eighth-note chords. Measures 4 through 7 show a continuous piano section with eighth-note chords. Measures 8 through 11 show a continuous piano section with eighth-note chords. Measures 12 through 15 show a continuous piano section with eighth-note chords. Measures 16 through 19 show a continuous piano section with eighth-note chords.

Chords and Fingerings:

- M1: Dm (0)
- M2: Gm (3 ft.)
- M3: D (0)
- M4: C₀ G_{x000} Am₀ G_{x000} C₀
- M5: D₀
- M6: C₀ G_{x000} Am₀ G_{x000} C₀
- M7: D₀
- M8: C₀ G_{x000} Am₀ G_{x000} C₀
- M9: C₀ G_{x000} Am₀ G_{x000} C₀
- M10: C₀ G_{x000} Am₀ G_{x000} C₀
- M11: C₀ G_{x000} Am₀ G_{x000} C₀
- M12: C₀ G_{x000} Am₀ G_{x000} C₀
- M13: C₀ G_{x000} Am₀ G_{x000} C₀
- M14: C₀ G_{x000} Am₀ G_{x000} C₀
- M15: C₀ G_{x000} Am₀ G_{x000} C₀



A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time with a key signature of one sharp. Measure 11 begins with a dynamic *f*. The melody consists of eighth-note patterns with triplets indicated by the number '3' above the notes. Measure 12 continues the melodic line, maintaining the same rhythmic pattern and dynamic level.



A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '4'). The key signature is one sharp (F#). Measure 11 starts with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 12 begins with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 13 starts with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 14 starts with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff.



A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and also has a key signature of one sharp (F#). The music consists of two measures. Measure 11 begins with a rest followed by a sixteenth-note pattern: B, A, C, B, D, C, E, D. Measure 12 begins with a eighth-note G, followed by a sixteenth-note pattern: F, E, G, F, A, G, B, A. Both measures end with a repeat sign and a double bar line.



A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 4/4 time with a key signature of one sharp. Measure 11 begins with a rest followed by eighth-note patterns. Measure 12 continues with eighth-note patterns, including some grouped by brackets and some with a '3' above them indicating triplets.



A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by 'C'). The key signature changes from one sharp to two sharps between the two measures shown. Measure 11 ends with a half note on the first staff and a half note on the second staff. Measure 12 begins with a half note on the first staff and a half note on the second staff.

Moderately slow

D



G

x000



Musical staff showing notes and rests. The first measure consists of a rest followed by a note, then a measure of rests, then a measure of eighth-note pairs. The vocal line continues with eighth-note pairs.

Nous sommes du — so - leil...

B



B



Musical staff showing notes and rests. The first measure consists of eighth-note pairs. The second measure starts with a rest followed by eighth-note pairs. The third measure starts with a rest followed by eighth-note pairs.

D



G

x000

D



Musical staff showing notes and rests. The first measure consists of eighth-note pairs. The second measure starts with a rest followed by eighth-note pairs. The third measure starts with a rest followed by eighth-note pairs.



Musical staff showing notes and rests. The first measure consists of eighth-note pairs. The second measure starts with a rest followed by eighth-note pairs. The third measure starts with a rest followed by eighth-note pairs.



We love when — we play.

Musical staff showing notes and rests. The first measure consists of eighth-note pairs. The second measure starts with a rest followed by eighth-note pairs. The third measure starts with a rest followed by eighth-note pairs.



Musical staff showing notes and rests. The first measure consists of eighth-note pairs. The second measure starts with a rest followed by eighth-note pairs. The third measure starts with a rest followed by eighth-note pairs.

Nous sommes — du so-leil...

Musical staff showing notes and rests. The first measure consists of eighth-note pairs. The second measure starts with a rest followed by eighth-note pairs. The third measure starts with a rest followed by eighth-note pairs.

Musical staff showing notes and rests. The first measure consists of eighth-note pairs. The second measure starts with a rest followed by eighth-note pairs. The third measure starts with a rest followed by eighth-note pairs.

We love when — we

play. — We love when — we play.

O - pen doors, we find our way. We look, we see, we smile. —

a tempo

Sure-ly day-breaks cross our path — and stay may-be a - while. —

Let them run, let them chase, — let them hide be - tween. —

Con - stant doors will o - pen eyes as life seems like, life seems like a

fight, — fight, —
gradual cresc.

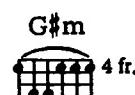
fight. —

f *mp*



May - be I'll just sing a-while and then give you a call. _____

mf



May - be I'll just say hel - lo — and say may - be that's all. _____



Hur-ry home, as love is true, — will help us through the night. —



Till we're com-ing home a - gain, our

Dmaj9

Em

Bm7

life seems like, life seems like a fight, _____

gradual cresc.

Em

Bm7

Em

A7

fight, _____

fight, _____

fight. — Catch —

F#7

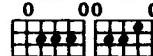
— as we look and use the pas-sions that flow. — As we try we con - tin -

A musical score page featuring three staves. The top staff is vocal, with lyrics "we re-ceive all we ven - ture to give." The middle staff is for guitar, showing chords E, F#7, and E. The bottom staff is for bass. The key signature is A major (three sharps). The time signature is common time.

B F#



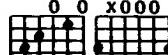
A 00 E 00



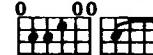
D 0 A 0



C 0 0 G



E 00 B



D 0 A 0



C 0 0 G



E 00



D 0

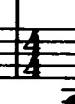


A 0



May-be we'll just stand a-while, — and sure -ly we can call. —

mf



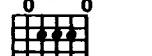
E 00



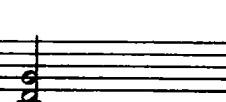
G#m



A 0



Dreams are said to blos - som cour - age con - stant to the



Am7

E

G#m
4 fr.

soul. _____ Change we must as sure - ly time - does;

D

A

E

G#m
4 fr.

chang - es call the course. _____ Held in - side, we en - ter day-breaks .

Dmaj9

Em

Bm7

ask - ing for, ask - ing for the source, _____ the

gradual cresc.

Em

Bm7

Em

Bm7

source, _____ the source, _____ the



source, _____ sent _____ as we sing our mu-sic's to - tal re - tain. —

— As we try and con - sid - er, —

F#7

we re - ceive all we ven - ture to give. —

F#7

All we say is our soul — con - stant

D

sight lis - t'ner. We won't ten - der our song -

Bb

clear - er till we sail. Then

Dsus4

D

I will be there, and I will be there.

A Em7 A Em7 A Em7

A6 A7 Dmaj9 Am7

As clear - er com - pan - ions shall

Dmaj9



Am7



D



Am7



call to be — near — you, they move a - round, — tell — me that,



move a - round, — sure - ly sing as they don't seem to mat - ter at all, —

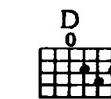
B

F#7



at all, —

at all, —



at all, —

at all, —

D
0

at all, at all,

B6

F#7

#8

B

D
0

at all, at all.

#8

B6

at all,

#8

at all,

B C#m7 B E 00 F#7 B

C#m7 B E 00 F#7

B C#m7 B

E 00 F#7

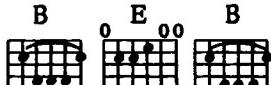
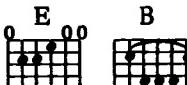
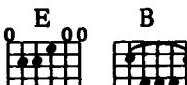
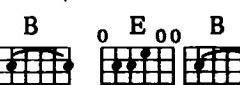
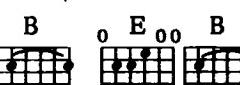
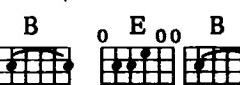
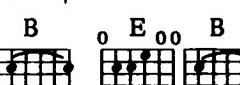
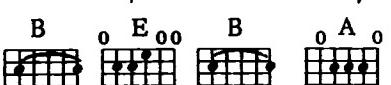
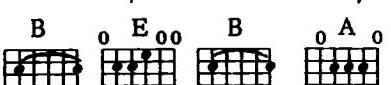
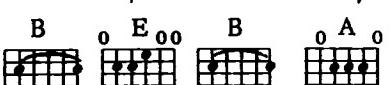
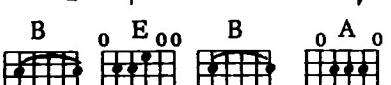
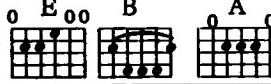
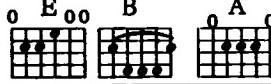
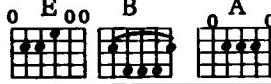
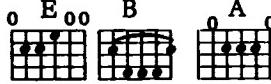
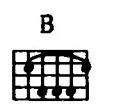
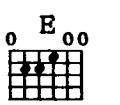
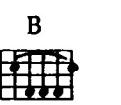
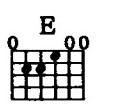
3 E 00 3 F#7 B

C#m7 B E 00 F#7 B

Twice as fast



f


3

2

3

2

3

212

Moderately slow



 Hold me, my love. Hold me to - day; call me round. —




 Trav-el we say, wan-der we choose love tune. —




 Lay up-on me; hold me a-round last-ing hours. — We love when we



 play. We hear a sound — and al - ter our re - turn - ing.



We drift the shad - ows — and course our way back home, —



— fly - ing home, —

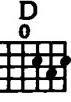
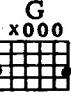
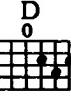


go

— ing home. —

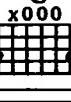
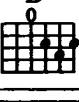


A musical score for voice and piano. The vocal part consists of two staves: a treble clef staff with lyrics and a bass clef staff below it. The piano part has two staves: a treble clef staff and a bass clef staff. Chord diagrams are placed above the vocal parts, and dynamic markings (e.g., p, f) are placed above the piano parts. The music includes measures with various note values and rests.





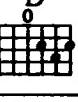




Look me, my love sen-tenc-es move danc-ing a - way...





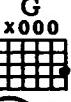
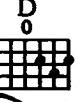




— We join, we re - ceive as our song mem-o-ries long hope in a way...





— Nous sommes du so - leil... Hold me a-round, last - ing ours...








We love when — we — play. —



Nous sommes du — so - leil. —



A musical score for the song "Nous sommes du soleil". The score consists of four systems of music, each starting with a guitar chord diagram.

System 1: Starts with a G chord (x000) and ends with a D chord (0). The lyrics "Nous sommes du so - leil." are repeated twice.

System 2: Starts with a G chord (x000) and ends with a D chord (0). The lyrics "Nous sommes du so - leil." are repeated twice.

System 3: Starts with a G chord (x000), followed by a D chord (0), an A sus4 chord (0 000), and a Bm7 chord (0 000). The lyrics "Nous sommes du so - leil." are repeated twice.

System 4: Starts with a G chord (x000) and ends with an Em chord (0 000). The lyrics "Nous sommes du so - leil." are repeated twice.

Bm



mf gradual cresc.

Gm



3 fr.

D♭



4 fr.

Am



E♭



6 fr.

Bm



Fm



C♯m



4 fr.

f

Musical score for guitar, featuring five staves of music. The first staff starts in B major (Bm) with a 'mf' dynamic and a 'gradual cresc.' instruction. It transitions to G major (Gm) at the end of the page. The second staff starts in D-flat major (D♭) and ends in A major (Am). The third staff starts in E-flat major (E♭) and ends in B major (Bm). The fourth staff starts in B major (Bm) and ends in F major (Fm). The fifth staff starts in C-sharp minor (C♯m) and ends with a forte dynamic (f).

Gm
3 fr.

E♭
6 fr.

Am
0 0

Fm
3 3

Bm

Very slow
F♯m

mf gradual decresc.

(. . .)

pp

The musical score consists of six staves of music for piano and guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The third staff shows a treble clef, a key signature of one sharp, and a common time signature. The fourth staff shows a bass clef, a key signature of one sharp, and a common time signature. The fifth staff shows a treble clef, a key signature of one sharp, and a common time signature. The sixth staff shows a bass clef, a key signature of one sharp, and a common time signature. The music includes various dynamics such as '3 fr.', '6 fr.', '0 0', '3 3', 'Very slow', 'F♯m', '*mf gradual decresc.*', and '*pp*'. Chord diagrams are provided above the first, second, third, and fifth staves. Fingerings are indicated above the first, second, and third staves. Measure numbers '3' and '3' are placed below the second and third staves respectively. Measure numbers '1', '2', '3', and '4' are placed below the fifth, sixth, and final staves respectively.

THE REVEALING SCIENCE OF GOD

Words by
JON ANDERSON and STEVE HOWE

Music by
JON ANDERSON, STEVE HOWE, CHRIS SQUIRE, ALAN WHITE and RICK WAKEMAN

Moderately

No chord

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is G major (no sharps or flats). The time signature changes frequently, indicated by '6', '4', and '8'. The first section of lyrics is:

Dawn of light ly-ing be - tween^a si-lence and sold sourc-es

p. gradual cresc.

chased a-mid fu-sions of won-der in mo-ments hard-ly seen for -got-ten,

coloured in pas-tures of chance danc-ing leaves cast spells of chal-lenge, a-mused but

real in thought, — we fled from the sea — whole. —

Dawn of thought transferred through moments of days under-search-ing earth reveal-ing

gradual cresc.

cor-ri-dors of time provok - ing mem-o-ries dis-joint - ed but with pur - pose, —

crav - ing pen - e - tra - tions of - fer links with the self in -

struc-tors sharp and ten - der love as we took to the air, a

pic - ture of dis - tance. Dawn of our pow'r we a -

mf gradual cresc.

muse re - de-scend-ing as fast as mis-used ex - pres-sion, as on - ly to teach love

as to re-reveal pas-sion chas-ing late in - to cor-ners, and we

danced from the o - cean. Dawn of love sent with -in

f gradual cresc.

us col -ours of a -wak -'ning a - mong the man -y won't to fol -low, on -ly

tunes of a dif -f'rent age, — as the links span our end -less ca -ress -es for the

free-dom of life ev-er-last-ing.

B

(=)

Moderately slow, with a beat

0 00
E B
D A
0 00
E B

f
 0 00
D A
C G
0 00
E 00
A 0
D 0

mf
 0 00
E

 0 00
3 3

 0 00

 Talk to the sun-light call - er.

 3 3
3 3
3 3

 Soft sum - mer mov - er dis - tance mine.

 3 3
3 3
3 3

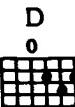
Sheet music for a musical piece, likely for voice and piano/guitar. The music is in common time and consists of six staves. The vocal line is on the top staff, and the harmonic progression is indicated by chord boxes above the staff.

Chords and Progression:

- Staff 1: A (x00)
- Staff 2: Dm (0)
- Staff 3: Called out a tune but I nev-er saw—the face,—
- Staff 4: F (x00)
- Staff 5: G (x000)
- Staff 6: heard but not re-placed,— I ven-tured to talk, but I
- Staff 7: Dm (0)
- Staff 8: A (x00)
- Staff 9: nev-er lost— my place.—
- Staff 10: 3

Text:

Called out a tune but I nev-er saw—the face,—
 heard but not re-placed,— I ven-tured to talk, but I
 nev-er lost— my place.—



Musical score for the first section of the song. The vocal line consists of eighth and sixteenth notes. The piano accompaniment provides harmonic support. The key signature changes to D major at the beginning of this section.



Cast out a spell ren - dered for the light of day,



lost in lights ar - ray, — I ven - tured _ to see, — as the



sound be-gan _ to play. —

f



A musical score for a vocal and piano piece. The score consists of four systems of music, each with a treble clef, a bass clef, and a key signature of two sharps. The vocal part is written in a standard staff, and the piano accompaniment is written below it. Chords are indicated above the staves, and specific notes or chords are marked with circled '3' and circled '0'. The lyrics are written below the vocal line.

System 1:

E 00

What hap-pened to this song

3 3

3 3

System 2:

F#

we once knew — so well? —

0 0

System 3:

E 00

Signed prom-ise for mo - ments

3 3

3 3

System 4:

F#

caught with - in — the spell, —

A 00



I must have wait - ed all my life — for this —

rit.

Bm7



mo - ment, mo - ment,
(Mo - ment, mo - ment,

mo - ment. —
mo - ment. —)

a tempo

mf

The fu - ture poised with the splen - dor just be - gun, — the

light we were as one — and crowd - ed — through the cur-tains

of liq-uid in - to sun. —

And for a mo - ment when our world had filled the skies,

E

Did we for - get what hap - pened?

F#

Sure - ly we — can tell. —

E oo

C#m 4 ft.

F#m

D o

We must have wait - ed all our lives — for this —

rit.

Bm7

mo - ment, mo - ment, mo - ment, mo - ment. —
(Mo - ment, — mo - ment, — mo - ment, — mo - ment, —)

a tempo

E 00

Moderate Hard Rock beat

G♯m



4 ft.

G♯m
4 fr.

G x000 Am 0

Star - light move - ment.

G♯m
4 fr.

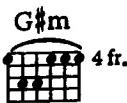
— Rea - sons —

G x000

— re - lease for -

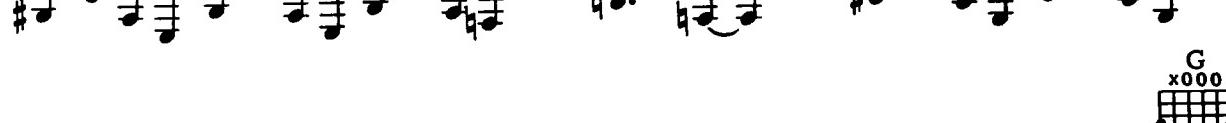
Am 0 0

ward.

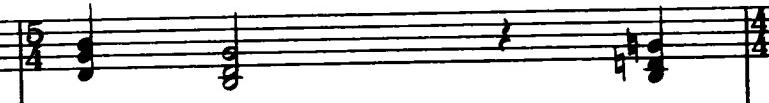


Tall - est

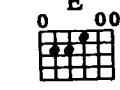
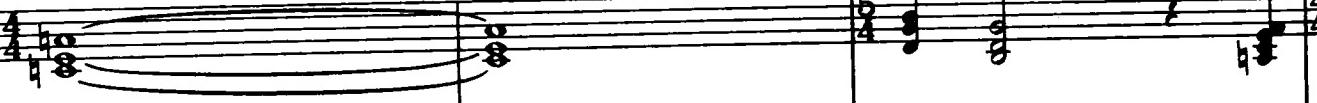
rain - bow.



Sun show - er — sea -



sons. — Life flow - er — rea -



Moderately slow

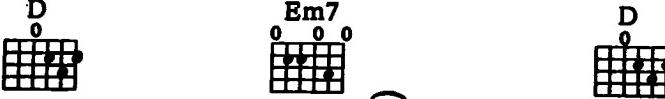


sons. — They



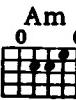
rit.

mf

D Em7 D

 move fast, they tell me, — but I — just can't be-lieve — that I — can

Am D Em7

 feel it. — There's some-one to tell you,

D Am

 a - mid - the chal-lenge - we look a - round in u - ni-son with — you. —

G F

 Get-ting o - ver o - ver-hang - ing trees, let them rape the for - est.

Bm



Am



Thoughts would send our fu - sion — clear - ly — to be

G



home.

Get-ting o - ver wars— we do not mean,—

F

Bm



— or so it seems_ so clear - ly.

Shel-tered with our pas - sion

Am



D



clear - ly —

to be home. —

They move fast,

they

gradual cresc.



tell me, but I — just can't be - lieve — they real - ly



mean to. —

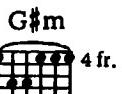
There's some-one to tell you,



Moderate Hard Rock beat

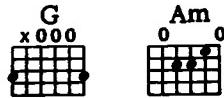


and I — just can't be - lieve — our song will leave you. —

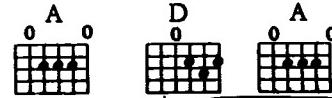


4 fr.

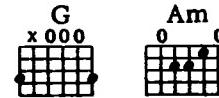
—



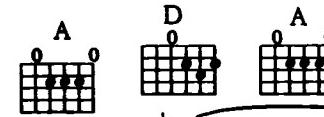
Sky - line teach - er. —



War - land seek - er. —



Send out poi - son. —



Cast iron lead - er. —



Moderately slow

G♯m

4 fr.

A



D



G♯m 4 fr. A 0 0 D 0

A 0 B7 D 0 A 0

And through the rhy - thm — of mov-ing

slow - ly, — sent through the rhy - thm, —

G x000 A 0 0

G x000

work out the sto - ry. — Move o-ver glo-ry to sons —



— of old fight - ers past.



Young Chris-tians see — it from the be-gin - ning; —



old peo-ple feel — it. That's what they're say - ing. —



Move o - ver glo - ry to sons — of old fight - ers

D 0 0 A 0

C 0 0 G x000

past.

p

Slowly

E sus2 D sus2 C sus2

2 fr. 0 3 fr.

They

B sus4 F#7 A6 Bm7

2 fr. 0 0 0

move fast, they tell me, but I — just can't be - lieve — they real - ly

G7sus4 G7

x00 x000

B sus4 F#7

2 fr. 0

mean to. There's some - one to tell you,



Bm7



a course to - words_ a u - ni - ver - sal sea - son. _____

Moderately slow



Get-ting o - ver o - ver - hang-ing trees, let them rape the for - est.

C#m sus2



Bm7



They might stand and leave _ them clear - ly to be



home.

Get-ting o - ver wars - we do not mean, -



What hap-pened

ff

to this song we once knew — so well? —

F#



Signed prom - ise

for mo - ments

caught with - in —

the spell... —



A 0 0

E 0 00

C♯m 4 ft.

F♯m

We must have wait-ed all our lives —
rit.

D 0

N.C.

for this... (mo - ment, mo - ment.)

Moderately
N.C.

Past pres-ent mov - ers mo-ments we'll pro - cess the fu-ture, but on - ly

through him we know, send flow-ered rain - bows. — A-piece a -

part chased flow-ers of the dark and lights of songs to

fol-low and show all we feel for and know of, cast round.

You seek-ers of the truth ac-cept-ing that rea-sons will re-

live and breathe and hope and chase and love for you and you and you.

THE REMEMBERING

Words by
JON ANDERSON and STEVE HOWE

Music by
JON ANDERSON, STEVE HOWE, CHRIS SQUIRE, ALAN WHITE and RICK WAKEMAN

Moderately slow

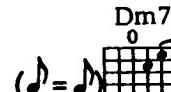
The musical score consists of six staves of music. The top staff is for the guitar, with three chords shown: D (0), G (x000), and D (0). The second staff is for the voice, with the instruction "mp legato". The third staff is for the guitar, showing chords F, G (x000), and F. The fourth staff is for the voice, with lyrics: "As the si-lence of sea-sons on we re-live a-bridge". The fifth staff is for the guitar, showing chords G (x000), F, G (x000), and F. The sixth staff is for the voice, with lyrics: "sails a-float as to call light the soul shall sing of the vel-vet sail-". The seventh staff is for the guitar, showing chords G (x000), F, G (x000), and F. The eighth staff is for the voice, with lyrics: "ors course on of the vel-vet sail - ors course on. Shine or moons send me". The bottom staff is for the guitar.



mem'-ries trail o-ver days of for - got - ten tales course the com - pass to



of - fer in - to a time that we've all seen on in - to a time that we've



all seen on.

High _____ the mem - 'ry car - ry on _____

mf



while _____ the mo - ments start to lin - ger.

Sail _____ a - way -

 G
 Dm7
 G

— a - mong _ your dreams. — The strength re-gains us in be-tween _ our

 Dm7
 G

time; the strength re-gains us in be-tween _ our time.
mp

 Dm  Em
 Dm  Em
 Dm  Em

As we shall speak to dif -

 Dm  Em
 Dm  Em

fer, al-so the ends meet the riv-er's son, so the ends meet the riv-er's son.

Bm Am7 Bm Am7

Ours the sto - ry_ shall we car - ry

Bm Am7 Bm

on and search the— for - est of the sun. We

Am7 D

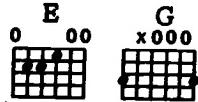
Tacet

dream as — we — dream! Dream as one, and I do think ver - y well —

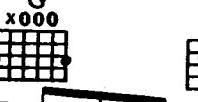
Bm F# A D

(=) (=)

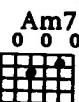
that the song might take you si - lent - ly. They move fast, they



 tell me _____ there's some - one, _____ rain - bow, _____



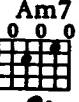
 al - ter - nate tune. _____ In the days of — sum-mers so



 (♪ = ♪)

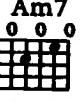


 long, we danced as — eve - nings sang their





 song. _____ We wan - der - out — the days so



D
 Tacet
 Bm

long, and I do feel ver - y well — that the eve - nings take you

F#
 (♩=♩) A o o D o E ooo xooo

si - lent - ly. They move round sun - light,

12 12 12 12

A o o D o G xooo Bm G xooo Bm

see-ing ground, whis-pers of clay, al-ter-nate ways.

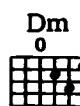
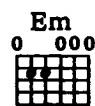
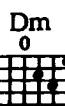
G xooo C6 o G xooo C o o Bm C o o D o G xooo

mp

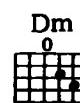
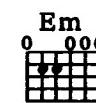
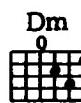
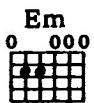


Very slow
No chord

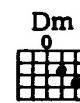
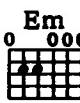
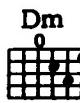
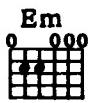
Moderately slow



Soft - er mes - sag - es bring light to a truth long for -



got - ten on. As we shall speak to dif - fer, al - so the ends meet the



riv - er's son, so the ends meet the riv - er's son.

I reach o-ver, and the fruit of life stands still. —

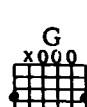
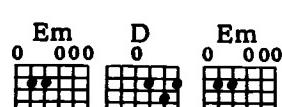
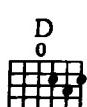
mf

Stand a-while, — we search our past, we start a-new, —

— the mu-sic sings of love you knew. We walk a-round the sto - ry.

mp

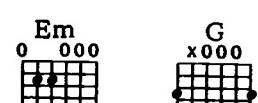
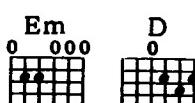
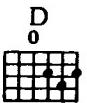
Out in the cit - y run - ning free, — sands of com-pa-nions sides -



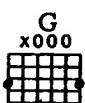
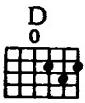
_ that be, _ the strength of the meet - ing lies - with you. _____



Wait all the more - re - gard - your past, _ school gates re - mind - us of -



- our class. _ Chase all con - fu - sion a - way_ with us. _____



Stand

on hills of long for-got-ten yes- ter-days. -

D 0 A 0 D 0
 Pass a-mongst-

G x000 D 0 A 0
 — your mem - ries told re-turn - ing ways as cer-tain as we walk to -

Em 0 000 D 0 Em 0 000 D 0 Em 0 000
 day, we walk a-round the sto - ry. Out in the cit - y run -

mp mf
 ning free, — days pass as sec - onds turn -

D 0 Em 000 D 0 Em 000

— the key, — the strength of the mo - ment — lies — with

Cmaj7 000 Moderately N.C. D 0 Dmaj7 0

you. ————— Don the cap and close your

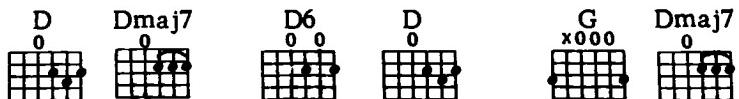
D6 0 0 D 0 G x000 D 0 Am 0 G x000 Em 0 000

eyes, i- mag-i-ne all the glo - ri - ous chal-lenge, iron met-al cast to oth -

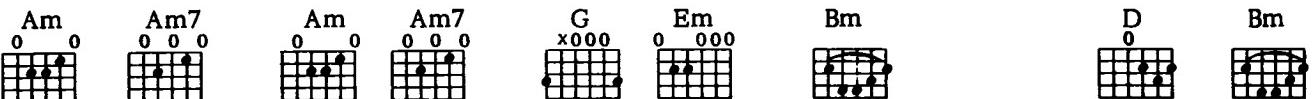
Bm 0 Em 000 D 0 Bm 0 A 0 G x000 A 0

ers, dis - tant - drums. —————

N. C.



Musical score for measures 1-2. The vocal parts consist of two staves: Treble and Bass. The guitar chords are D, Dmaj7, D6, D, Gx000, and Dmaj7. A bracket connects the end of measure 1 to the beginning of measure 2.



Musical score for measures 3-4. The vocal parts consist of two staves: Treble and Bass. The guitar chords are Am, Am7, Am, Am7, Gx000, Em, Bm, D, and Bm. A bracket connects the end of measure 3 to the beginning of measure 4.



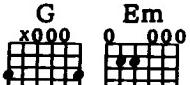
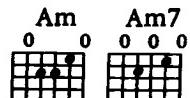
N. C.

Musical score for measures 5-6. The vocal parts consist of two staves: Treble and Bass. The guitar chords are A, D, Dmaj7, D6, D, Gx000, D, Am, and Am7. A bracket connects the end of measure 5 to the beginning of measure 6.

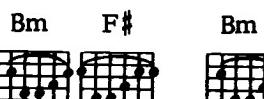


Force the bit be-tween the mouth of free-dom. Did-n't we learn to fly? —

Musical score for measures 7-8. The vocal parts consist of two staves: Treble and Bass. The guitar chords are D, Dmaj7, D6, D, Gx000, D, Am, and Am7. A bracket connects the end of measure 7 to the beginning of measure 8.



Re-mem-ber to sail the skies. _____ Dis - tant _



suns _____

will we - reach _____

winds al -



low _____

oth - er -

sky -

lines, _____



oth - er -

sky -

lines _____

to hold

you.



*p*

Re-lay-er,



all the dy - ing cried be - fore you.

Dm



— 3 — 4 — 4 — 3 — 4 —

Re - lay - er, _____

— 3 — 4 — 4 — 3 — 4 —

— 3 — 4 — 4 — 3 — 4 —

— 3 — 4 — 4 — 3 — 4 —

— 3 — 4 — 4 — 3 — 4 —

we've re-joiced in all their mean - ing. _____

— 3 — 4 — 4 — 3 — 4 —

— 3 — 4 — 4 — 3 — 4 —

— 3 — 4 — 4 — 3 — 4 —

G



x000

— 3 — 4 — 4 — 3 — 4 —

Re - lay - er, _____

— 3 — 4 — 4 — 3 — 4 —

— 3 — 4 — 4 — 3 — 4 —

— 3 — 4 — 4 — 3 — 4 —

N.C.

— 3 — 4 — 4 — 3 — 4 —

we ad-vance, we re-trace our sto - ries. _____

— 3 — 4 — 4 — 3 — 4 —

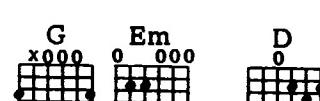
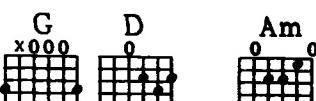
— 3 — 4 — 4 — 3 — 4 —

— 3 — 4 — 4 — 3 — 4 —

N. C.

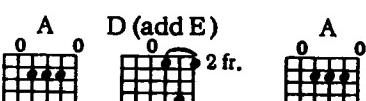


Like a dream-er, all our lives are on - ly lost be-

mp

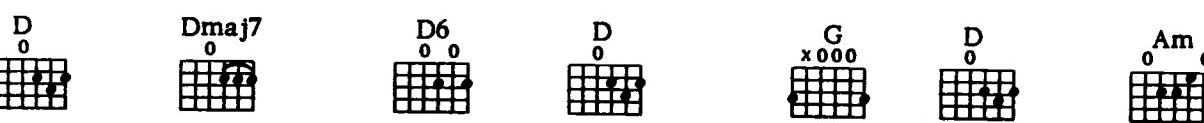
got - ten chang - es.

We re-live in sea-gull's pag - es —



N. C.

out - wards - ways. —



Things are all in col-ours, and the size of oth-ers' shall send you for - ward,

G x000 Em 0 000 D6 0 0 A 0 0 D (add E) 2 fr.

ar-ranged to sail you to-ward a peace of —

A 0 0 Bm F#7 Bm B 0 0

mind. Will we — reach — winds al -

B F Gm 3 fr. A

low — oth - er - sky - lines, —

F Gm 3 fr. A

oth - er - sky - lines — to hold you.

Piano part (top staff): Key signature F# major (one sharp). Measures 1-3 show eighth-note patterns. Chords: A (0 0 0) at the beginning, Am (0 0 0) at measure 1, A (0 0 0) at measure 2, and F (0 0 0) at measure 3.

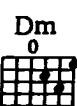
Voice part (bottom staff): Dynamics: *p* (pianissimo) at the beginning. Measures 1-3 show eighth-note patterns.

Piano part (top staff): Key signature G major (no sharps or flats). Measures 4-6 show eighth-note patterns. Chord: G (x 0 0 0) at the beginning of measure 4.

Voice part (bottom staff): Measures 4-6 show eighth-note patterns. Text: "Re-lay-er, _____".

Piano part (top staff): Key signature G major (no sharps or flats). Measures 7-9 show eighth-note patterns. Chord: G (x 0 0 0) at the beginning of measure 7.

Voice part (bottom staff): Measures 7-9 show eighth-note patterns. Text: "all the pas-sion spent on one cross. _____".



D[#]
4

3 4 - 4 4 4 4
Re-lay-er,

3 4 4 4 4 4
sail the fu - tile wars they suf - fer.



G
x000

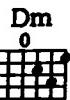
3 4 - 4 4 4 4
Re-lay-er,

3 4 4 4 4 4
we ad-vance, we re-trace our sto - ry,



D[#]
4

3 4 4 4 4 4
fail safe



now.

Musical score for piano and voice. Treble and bass staves. Key signature changes from Dm to G major. Time signature changes from common time to 2/4.

Musical score for piano and voice. Treble and bass staves. Key signature changes from Dm to G major. Time signature changes from common time to 2/4.

Moderately slow



Stand on hills of long for - got - ten yes - ter-days..

Musical score for piano and voice. Treble and bass staves. Key signature changes to A major. Fingerings 'v' are shown above the bass staff.



Pass

a - mongst -

Musical score for piano and voice. Treble and bass staves. Key signature changes to A major. Fingerings 'v' are shown above the bass staff.

G
 x000

D
 0

A
 0

— your mem'-ries told re-turn - ing ways as cer-tain as we walk to - day.

Em
 0 000

D
 0

Em
 0 000

Press o - ver mo-ments leav-ing you. Out in the cit - y run -

mf

f

D
 0

Em
 0 000

D
 0

Em
 0 000

ning free, — days pass as sec - onds turn —

D
 0

Em
 0 000

D
 0

Em
 0 000

— the key. — The strength of the mo - ment lies with you. —

Out ten-der out - ward lights — of you, —

shine o - ver moun - tains, make — the view, — the

strength of you see - ing lies with you. —

Ours — en -



trance we — sure - ly car - ry on and

D



C#m



change the — pass - ing of the sun. —

We

D



E



Tacet

don't e - ven need to try. We are one, — and I do think ver - y well. —

C#m



G#



As the truth un - folds you, si - lent - ly they

mf gradual cresc.

B 0 E 00

F# 0 A 0

B 0 E 00

move time, _____ rain - bows, _____ sun - light, _____

A 0 C#m 4 fr.

A 0 C#m 4 fr.

B

al - ter-nate tune, _____ al - ter-nate tune. _____

E 0 00

f

3 3

(Bass) 12/8

Rain - bows, _____

A 0 D 0 G x000 Bm

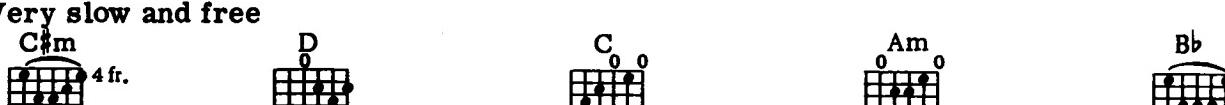

soft light, _____ al - ter - nate view. —

A 0 D 0 E 00 G x000 A 0 D 0


Sun - light, _____ tell me, _____ some - one, _____

G x000 Bm G x000 Bm

al - ter - nate view, _____ al - ter - nate view, _____ surely, surely.

Very slow and free
 C#m 4 fr. D 0 C 0 0 Am 0 Bb


mf

D 0 F x000 E 00 F x000 A 0

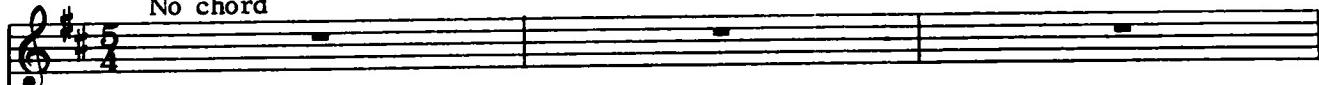
C

SOUND CHASER

Words and Music by
JON ANDERSON, STEVE HOWE, PATRICK MORAZ, CHRIS SQUIRE and ALAN WHITE

Moderately

No chord



Fast-er



F#

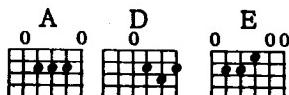
B

mo-ment spent - spread tales - of change - with - in — the sound, —

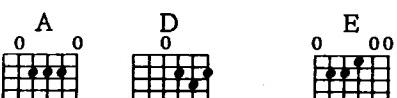
count-ing



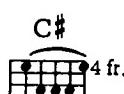
F#



form through rhy - thm e - lec - tric free - dom moves to — coun - ter - bal - ance



F#



stars ex - pound — our con - sci - ence all to — know —



— and see the look in your eyes.



Pass-ing

E 0 00 G♯m 4 fr. A 0 0

time will reach as na - ture re - lays to set the scene, —

Music staff with notes and rests corresponding to the lyrics.

E 0 00

new en - coun - ters spark — a true — fru - i - tion,

Music staff with notes and rests corresponding to the lyrics.

G x000 C 0 0 D 0 G x000 C 0 0 D 0

guid - ing — lines — we touch them, our bod - ie s bal - ance out the —

Music staff with notes and rests corresponding to the lyrics.

E 0 00 B

waves as we ac - cel - er - ate our — days to the

Music staff with notes and rests corresponding to the lyrics.



look in your eyes.




From the

Freely



mo - ment I reached out to hold — I felt a sound, —

E♭maj7



D7sus4



and what touch - es our — soul slow - ly moves — as

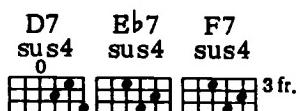
C7sus4



E♭7sus4



B♭



touch re - bounds...

And to know that tem - po will con - tin - ue

mp

D♭



G♭



A♭



D♭



G♭



A♭

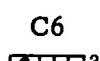


lost in trance of danc - es

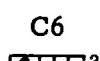
as rhy-thm takes an-oth-er turn, —

as is my want, I on - ly reach — to look in your eyes. —

B♭



F



3

3

3

3

3

3

Tempo I

Tacet

Cha - cha -

Tacet

cha - cha - cha. — Cha - cha - cha - cha - cha - cha - cha -

N.C.

cha - cha -



cha - cha - cha - cha - cha - cha - cha -

THE GATES OF DELIRIUM

Words and Music by
JON ANDERSON, STEVE HOWE, PATRICK MORAZ, CHRIS SQUIRE and ALAN WHITE

Fast

No chord

N.C.

la la la la la la, la la la la,

la la la la la la, la la la la,

N.C.

f

A musical score for two staves. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (3), (3). Bass staff has eighth notes (3), (3). Measure 2: Treble staff has eighth-note pairs (3), (3). Bass staff has eighth notes (3), (3). Measure 3: Treble staff has eighth-note pairs (3), (3). Bass staff has eighth notes (3), (3). Measure 4: Treble staff has eighth notes (3), (3). Bass staff has eighth notes (3), (3). Measures 5-6: Both staves have eighth-note pairs (3), (3).

A continuation of the musical score from the previous page. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (3), (3). Bass staff has eighth notes (3), (3). Measure 2: Treble staff has eighth-note pairs (3), (3). Bass staff has eighth notes (3), (3). Measure 3: Treble staff has eighth notes (3), (3). Bass staff has eighth notes (3), (3). Measures 4-6: Both staves have eighth-note pairs (3), (3).

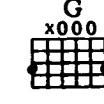
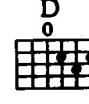
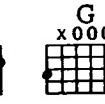
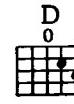
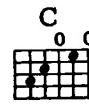
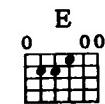
A continuation of the musical score. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (3), (3). Bass staff has eighth notes (3), (3). Measure 2: Treble staff has eighth-note pairs (3), (3). Bass staff has eighth notes (3), (3). Measure 3: Treble staff has eighth notes (3), (3). Bass staff has eighth notes (3), (3). Measures 4-6: Both staves have eighth-note pairs (3), (3).

A continuation of the musical score. The top staff is in treble clef and has a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (3), (3). Bass staff has eighth notes (3), (3). Measure 2: Treble staff has eighth-note pairs (3), (3). Bass staff has eighth notes (3), (3). Measure 3: Treble staff has eighth notes (3), (3). Bass staff has eighth notes (3), (3). Measures 4-6: Both staves have eighth-note pairs (3), (3).

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Stand and fight we do con-sid-er, re - mind - ed of an in-ner pact be -



tween us that's seen as we go.

And ride

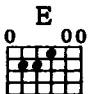
there

in mo - tion to fields in debts of hon - or

de - fend - ing.

Stand the march - ers soar - ing tal - ons,

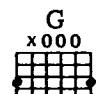




peace-ful lives will not de - liv - er free - dom, fight - ing we know,



de - stroy op - pres - sion, the point to re - ac - tion



as lead - ers look to you_ at - tack - ing.

N.C.



Choose and re-nounce— throw-ing chains to the floor. Kill or be kill-ing



fast - er sins cor-rect_ the flow.

Cast - ing gi-ant shad-



ows off vast pen-e - trat - ing force

to al - ter vi-a the war-



— that seen as fric-tion spans_ the spir-its wrath as-cend-ing to re - deem.



mf

4 4 4 4

4 4 4 4



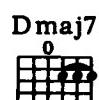
4 4 4 4

4 4 4 4



4 4 4 4

4 4 4 4



4 4 4 4

4 4 4 4



4 4 4 4

4 4 4 4



Wars that shout in screams of an - guish, pow-er spent pas-sion be -



spoils our soul re - ceiv - er, sure - ly we know.



In glo - ry we rise to of - fer, — cre-ate our



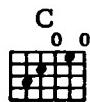
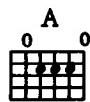
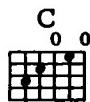
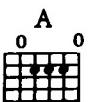
free - dom,

a word, — we ut - ter

a word...

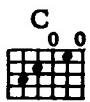
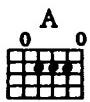
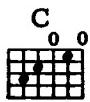
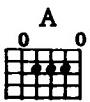
N.C.

Musical score for the first section of the song. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the right hand and eighth-note bass notes in the left hand. The key signature is A major (two sharps). The vocal part begins with a rest followed by a melodic line.



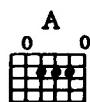
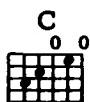
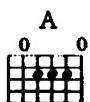
Words cause our ban-ner, vic - to - rious our day. Will

Musical score for the second section of the song. The vocal line includes eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the right hand and eighth-note bass notes in the left hand. The key signature changes to F# major (one sharp). The vocal part continues the melody.



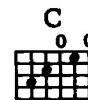
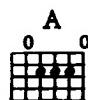
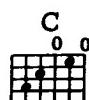
si - lence be prom-ised ____ as vio-lence dis - play. ____ The

Musical score for the third section of the song. The vocal line includes eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the right hand and eighth-note bass notes in the left hand. The key signature changes to D major (no sharps or flats). The vocal part continues the melody.



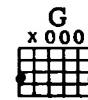
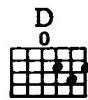
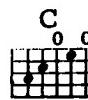
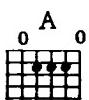
curse in - creased we fight the pow'r_ and live by it __ by day __

Musical score for the final section of the song. The vocal line includes eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the right hand and eighth-note bass notes in the left hand. The key signature changes to G major (one sharp). The vocal part concludes the melody.



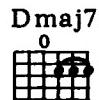
Our Gods a - wake _ in thun - d'rous roars _ and

(Fingerings: 1, 2, 3, 4, 5, 6)

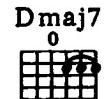


guide the Leader's hand in paths of glo-ry to the cause. —

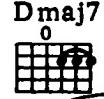
(Fingerings: 1, 2, 3, 4, 5, 6)



(Fingerings: 1, 2, 3, 4, 5, 6)



(Fingerings: 1, 2, 3, 4, 5, 6)



N.C.

(Fingerings: 1, 2, 3, 4, 5, 6)



N.C.



decresc.

rit.



N.C.

Lis - ten, _____ should we _____ fight for - ev - er _____

a tempo
mp

know - ing as we do know fear de - stroys? _____

Lis - ten, _____ should we leave our chil - dren? _____

Lis - ten, _____ our lives stare in si - lence; help us _____

N.C.

now. Lis - ten, your friends have been

mf

This section contains three staves of musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The lyrics "now. Lis - ten, your friends have been" are written below the notes. A dynamic marking "mf" is placed above the middle staff.

bro - ken, they tell us of your poi - son; now we

This section continues the musical score with three staves. The lyrics "bro - ken, they tell us of your poi - son; now we" are written below the notes.

know. Kill them,

This section continues the musical score with three staves. The lyrics "know. Kill them," are written below the notes.

give them as they give us. Slay them,

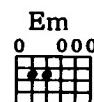
This section continues the musical score with three staves. The lyrics "give them as they give us. Slay them," are written below the notes.

burn their chil - dren's laugh - ter on to _____ hell.

f

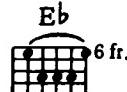
3

B_b



Em

8va



(8va)

1

3

The first will run,
grasp metal to gun.

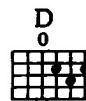
loco

spirit sings in crashing tones,— we gain the bat-tle drum.

Our cries will shrill, the air will moan and

crash in - to the dawn. The pen won't stay the de -

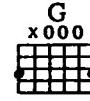
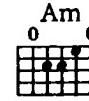
This musical score consists of four staves of music. The top staff is for the voice, starting with a treble clef and a key signature of one sharp. It includes lyrics and three chord boxes labeled D, F, and D. The second staff is for the piano, also in treble clef and one sharp, with a bass line below it and a 'loco' instruction above. The third staff is for the voice, continuing the lyrics and featuring a bass line. The bottom staff is for the piano, in bass clef and one sharp, with a bass line. Chord boxes labeled D, F, and D are placed above the top and third staves.



mon's wings, — the hour ap - proach - es pound - ing out the Devil's ser - mon.

N.C.

Slowly



8va





Soon, _____ Oh, soon the light, _____ pass with-in and soothe this

loco



end - less night _____ and wait here for you,



our rea-son to be here._____



Soon, _____ Oh, soon the time, _____ all we move to gain will



reach and calm;— our heart is o - pen, our rea- son to be

here. Long a-go, set in-to rhyme... (♪ = ♪)



Soon,

Oh, soon

the light,—

ours to shape for all time,

mp

G
x000

Dm
0

F

ours the right;— the sun will lead us,— our rea-son to be here.—

C
0 0

Am
0

G
x000

Soon,— Oh, soon the light,—

Am
0

G
x000

Dm
0

ours to shape for all time, ours the right;— the sun will lead us,—

F

C
0 0

Am
0

— our rea-son to be here.

290

Dm 0 G x000 C 0 0 Am 0 0

Dm 0 G x000 C 0 0 Am 0 0

Dm 0 G x000 C 0 0 Am 0 0

Dm 0 Ab 4 fr. Cm 3 fr. Ab 4 fr.

Cm 3 fr. Ab 4 fr. Fm Freely

Eb 6 fr. Cb 7 fr. Cm 3 fr. Fm7 3 fr. Abm 4 fr. Cm 3 fr. Fm7 3 fr. Ebm 6 fr. C 0 0

rit. mp molto rit.

TO BE OVER

Words and Music by
JON ANDERSON, STEVE HOWE, PATRICK MORAZ, CHRIS SQUIRE and ALAN WHITE

Moderately fast

No chord

p



We go sail - ing down the calm-ing streams, —



drift - ing end - less - ly —



by the bridge.

To be o - ver, —

we will



see, —

to be o - ver. —

Do not suf - fer



through the game of chance that plays; al - ways doors to



lock a - way your dreams. Think it o -



ver, time will heal your fear, think it o -



ver.

Bal - ance the thoughts_ that re - lease with - in you._

cresc.

mf

B

Musical score page 10, measures 11-12. The score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is A major (three sharps). Measure 11 starts with a whole note on the first line of the top staff. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 12 begins with a sixteenth-note pattern on the first line of the top staff. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 13 continues with a sixteenth-note pattern on the first line of the top staff. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 14 begins with a sixteenth-note pattern on the first line of the top staff. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 15 begins with a sixteenth-note pattern on the first line of the top staff. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs. Measure 16 begins with a sixteenth-note pattern on the first line of the top staff. The middle staff has eighth-note pairs. The bottom staff has eighth-note pairs.

Tacet

Tacet

loco

Fim



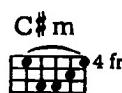
E



Child - like soul dream - er.



One jour - ney, one to seek and see_ in ev - - ry



light do o - pen true path - ways a -



way.

Car

- ry

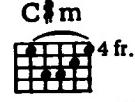
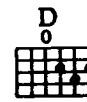
B
F# m



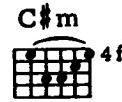
ing clos - er, go gent - ly,



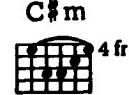
hold - ing doors will o - pen ev - 'ry way you



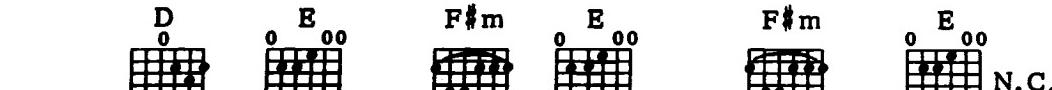
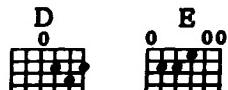
wan - der true path - ways a -



way. Af - ter all your



soul will still sur-ren - der. Af - ter all don't



doubt your part, be ready to — be loved. —

A musical score for piano and voice. The top staff is treble clef, the bottom staff is bass clef. The piano part consists of two staves. The vocal part has lyrics: "doubt your part, be ready to — be loved. —". Measure 1 ends with a fermata over the vocal line. Measure 2 begins with a dynamic change.

A continuation of the musical score. The vocal line continues from measure 2. The piano accompaniment provides harmonic support throughout the measures.

A continuation of the musical score. The vocal line continues from measure 4. The piano accompaniment provides harmonic support throughout the measures.

A continuation of the musical score. The vocal line continues from measure 6. The piano accompaniment provides harmonic support throughout the measures.

N.C. (*instrumental*)

Musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves have a key signature of two sharps. The first measure consists of eighth notes. The second measure starts with a half note followed by eighth notes. The third measure has a dynamic marking *mf*. The fourth measure consists of eighth notes. The fifth measure has a dynamic marking *p*.

Musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves have a key signature of two sharps. The first measure consists of eighth notes. The second measure starts with a half note followed by eighth notes. The third measure has a dynamic marking *mf*. The fourth measure consists of eighth notes.

Musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves have a key signature of two sharps. The first measure consists of eighth notes. The second measure starts with a half note followed by eighth notes. The third measure has a dynamic marking *p*.

Musical score for three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves have a key signature of two sharps. The first measure consists of eighth notes. The second measure starts with a half note followed by eighth notes. The third measure has a dynamic marking *p*.

4/4

gradual decresc.

4/4

4/4



E

mp

C

Songs from:
YESTERDAYS
GOING FOR THE ONE
TORMATO
DRAMA
YESSHOWS

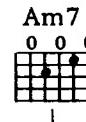
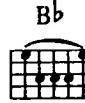
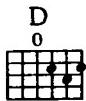
DEAR FATHER

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately fast

Tacet

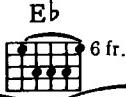
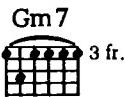
Music score for 'DEAR FATHER'. The first section starts with a treble clef, 4/4 time, and a dynamic 'Tacet'. It then transitions to a bass clef, 4/4 time, and a dynamic 'mp'. The lyrics 'Here are the books' are written below the notes.



Here are the books
They're on their own,

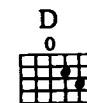
of look; you need a face, a them to

Music score continuation. The lyrics 'need - ing' and 'face, a place,' are written below the notes. The chords shown are Gm7 and Am7.



o - pen the seed _____ to see what goes on _____ in the
hope and mind, a home _____ to see what goes on _____ in the

Music score continuation. The lyrics 'hope and mind, a home' and 'to see what goes on' are written below the notes. The chords shown are Gm7 and Eb.



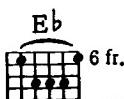
world.
world.

Here in my
They're who you
mind
need



catch the wind and hold on tight
to show them why they're wrong,

to what— we'll.
oh why— in -



find
deed

and hear what goes on — in the
we need to go on — in the world.
world.



—
—
Here is all you see,
Here is all you see,

mf

B_b

Am7
0 0 0

Gm7
3 fr.

ev-'ry-thing is made — for you — from me. If there's
ev-'ry-thing is made — for you — from me. If there's

G
x 000

an - y - thing you'd like to say — that could help — me in an -
an - y com - pli - ca - tion that you'd like to talk o - ver

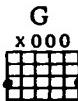
C
0 0

Dm
0

y way, 'cause I've been wait-ing for so long for
with me a - bout, 'cause I've been wait-ing for so long for

Em
0 000

you to come a - long, help — me on that day — when you —
you to come a - long, we — can work it all out — when you —



take o-ver all' the things— heav-en has made for— you.— Is there
 take o-ver all the things— heav-en has made for— you.— Is there

Dm



an - y - thing you think you should know?— Is there an - y - thing be - fore I
 an - y - thing you think you should know?— Is there an - y - thing be - fore I

Dm



go?— Dear
 go?— Dear



Fa - ther, I'm hun - gry, I'm cold; dear Fa - ther, feel - ing ter -
 Fa - ther, you must be put - ting me on; dear Fa - ther, 'cause most of their-

ri - bly old; dear Fa - ther, I don't think I — can see. — I'm
 — minds are gone; dear Fa - ther, they run on t'un - der - stand me. I'm

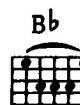
F
 1. **B_b**
 2. **B_b**

not feel-ing good like I think I should. —
 not feel-ing good like I think I should. —

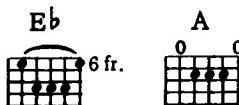
mp

Dear Fa - ther, can I give — it a miss; — dear

Fa - ther, 'cause I'm not read - y for this; dear Fa - ther, I don't think I —



— can see.— I'm not feel - ing good like I think I should...



Dear

D

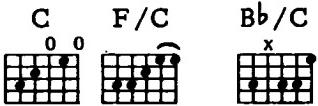
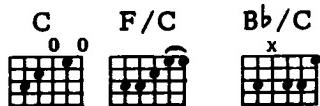


Fa - ther, won't you leave — me a - lone; dear Fa - ther, won't you let —

— me go home; dear Fa - ther, I don't think I — could see; — dear

Fa - ther, Lord, — they'd cru - ci - fy me; dear Fa - ther, I — just could -

n't do that; dear Fa - ther, 'cause that's not where it's at — now.



f



rit.

GOING FOR THE ONE

Words and Music by
JON ANDERSON

Fast



Get the i - dea cross a - round the track un - der - neath the flank of a
 Get in the way as the tons of wa - ter rac - ing with you
 vers-es I've sang don't add much weight to the sto - ry in my head, so I'm



thor -ough - bred rac - ing chas - er.
 crash - ing through the rud - der.
 think - ing I should go write a punch line.

But they're

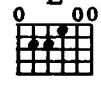


Get-ting the feel as a riv - er flows. Would you like to go and
Once at the start, can you gam - ble that you real - ly sure - ly
so hard to find in my cos - mic mind, so I think I'll take a



shoot the moun-tain mass - es?
real - ly mean to fin - ish,
look out of the win - dow...

And here you stand no.
af - ter see - ing all your
When I think a - bout you,



tall - er than the grass_ sees.
sense of fear di - min - - ish?
I don't feel_ low.

And should you real-ly chase_
As you treat dan-ger as
And should I real-ly chase_

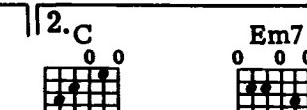
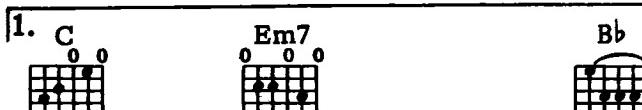


— so hard, the truth of sport plays rings a - round_ you.)
pure col-lec - tion, as you throw a - way mis - con - cep - tions.
— so hard, the truth of sport plays rings a - round_ you.)



Go - ing for ____ the one.

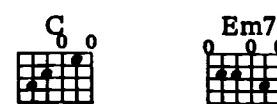
A musical score for a voice and piano. The vocal part consists of three staves of music with lyrics. The piano part is indicated by a bass staff and a treble staff with a right-hand piano icon. Chords are shown above the staff: C, Em7, and Bb. The lyrics "Go - ing for ____ the one." are repeated.



Go - ing for ____ the one.

Go - ing for ____

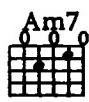
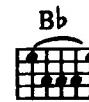
Continuation of the musical score for the first section. The vocal part continues with the lyrics "the one." and "the one." The piano part is indicated by a bass staff and a treble staff with a right-hand piano icon. Chords are shown above the staff: Bb, C, and Em7.



— the one.

Go - ing for ____

Continuation of the musical score for the first section. The vocal part continues with the lyrics "the one." The piano part is indicated by a bass staff and a treble staff with a right-hand piano icon. Chords are shown above the staff: Bb, C, and Em7.



— { a } lis-ten in time.—

Tak-en so high.—

Continuation of the musical score for the second section. The vocal part continues with the lyrics "lis-ten in time.—" and "Tak-en so high.—" The piano part is indicated by a bass staff and a treble staff with a right-hand piano icon. Chords are shown above the staff: Bb and Am7.

B_b

To touch to move.
Lis - ten to life.

Am7

Touch-ing touch time.
Trav-el twi-light.

To Coda ♪

Tak - en so high.
Round- a - bout, sound -ing out,

E

love you so. Love you so.

D. S. ♫ (no repeats) al Coda ♫

Coda



Now the

Tak-ing your time.—

Turn on to love.—
Touch-ing touch time.—
Turn on to love.—Turn-stile to one.—
Trav - el twi-light.—
Turn-stile to one.—Ten-der tim-ing.—
Tak-en so high.—
Ten-der tim-ing.—Rock - ing roll-ing.—
Tak - ing your time.—
Rock - ing roll-ing.—Lis - ten in time.—
Turn on to love.—
Mo-ments de - cide.—Tak - en so high.—
Turn-stile to one.—
Mo-ments de - light.—

1. 2.

B_b

To touch
Ten - der
Mo - ments
to move...
tim-ing...
in flight...

Lis - ten
Rock - ing
to life...
roll-ing...

E C#m G#m A6 B6

3.

Talk a-bout send-ing

love.

Three times

E C#m G#m A6 B6 A

0 00

Love.

Love...

Three times

E 00

ff

TURN OF THE CENTURY

Words and Music by
JON ANDERSON, STEVE HOWE and ALAN WHITE

Moderately

Am(add B)



No chord

N.C.

Re-al-i-z - ing a form - out of stone, — set hands mov - ing,

Ro-an ___ shaped his heart thru his work-ing hands. Work to mould his pas-sion in - to



clay, like the sun. In his room, his la - dy,

mp

Dm / C



G/C



Dm / C



C6



she would dance and sing

so com - plete - ly.

So be still, he now cries,-

Dm / C



G/C



Dm / C



Am7



— I have time. — Oh, let

clay trans - form — thee

so.

Dm7



G/C



Dm / C



F#m7-5



Ah, —

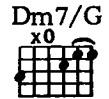
ah. —

In the deep cold of night,



Win-ter calls;— he cries, don't de - ny — me. For his la-dy, — deep her

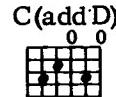
mf



ill - ness; — time has caught her and will for all rea - sons take her.



In the still — light of dawn, — she dies; help - less hands soul



— re-veal-ing.

Like leaves, we touch;

we learn.

We once

Bm / D Bm / F# Cmaj7 / B Gmaj7 / F#

knew the sto - ry. As Win-ter calls, — he will

Am7 Fmaj7 Dm(add E) C6

starve all but to see the stone— be life.

Dm / C G / C Dm / C

Now Ro-an, no more tears, set to work; his strength so trans-formed — him.. —

C6 Dm / C G / C Dm / C

Re-al -iz - ing a form - out of stone,— his work so ab - sorbed - him. Could she

hear him? — Could she see him? — All a - glow was his room,

C6

C6(add B)

dazed in this light. He would touch her. — He would hold her. —

C6

Laugh-ing as they danced, high-est col-ours touch-ing oth-ers. Did her eyes— at the turn-

cresc.

C6

Dm/C

G/C

Dm/C

— of the cen - tu - ry

tell me plain - ly —

how we'll meet, how we'll love?

325

Dm/C x G/C x Dm/C x

Oh, let life — so trans - form — me. —

C(add D) 0 0 G x000 Bbmaj9 Bb/C Dm 0 F/E

Like leaves, we touched; — we danced. — We once knew the sto-

F G 0 0 Am 0 0 Em7

ry. — As Au - tumn called, — and we

E♭ F(add G)

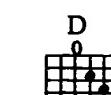
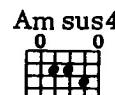
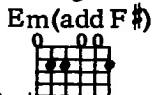
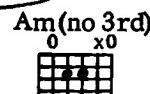
both re - mem - bered all those man - y years a -

mf



Tacet

go, ————— I'm sure we know. —————



mf

cresc.

Amaj7/E



G#m7/E



F#m7/E



f

E6 F#m/E B/E F#m/E

Musical score for the first section of the song. It consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a tempo marking of 'f' (fortissimo). The bass staff has a key signature of one sharp (F#). Chords shown are E6, F#m/E, B/E, and F#m/E. The lyrics are: "Was the sign- of the day — with a touch, as I".

Was the sign- of the day — with a touch, as I kiss your fin - gers..

E6 F#m/E B/E F#m/E

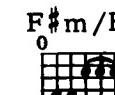
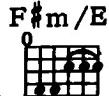
Musical score for the second section of the song. It consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). Chords shown are E6, F#m/E, B/E, and F#m/E. The lyrics are: "We walk hands- in the sun, mem-o-ries when we're young; love".

We walk hands- in the sun, mem-o-ries when we're young; love lin - gers so..

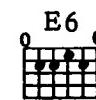
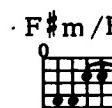
E6 F#m/E B/E

Musical score for the third section of the song. It consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). Chords shown are E6, F#m/E, and B/E. The lyrics are: "lin - gers so..".

Musical score for the final section of the song. It consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The lyrics are: "lin - gers so..".

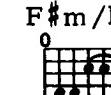
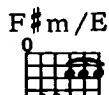


Was it sun - thru the haze — that made all your looks



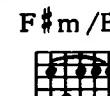
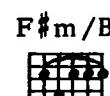
as warm as moon - light? —

As a pearl, deep your eyes; —



— tears have flown a - way.

All the same — light. —



Did her eyes - at the turn — of the cen - tu - ry

tell me plain - ly —

E6 0 F#m/E 0 B B7sus4 B7
 when we meet, how we'll look? As we smile, time will leave me clear - ly. —
 2fr.

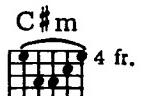
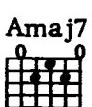
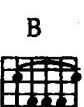
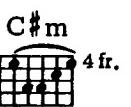
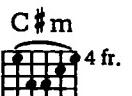
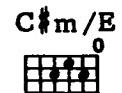
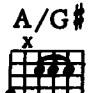
E 00 B/C# D 0 E 00 F#m F#m/G#
 Like leaves, we touch; — we see. — We will know the sto-

F#m/A 0 B C#m7 4 fr. G#m7 4 fr. Am9 5 fr.
 ry. As Au-tumn calls, — we'll both re-mem-ber

mf

E/B 00 E sus4 00 A 0 0

all those man-y years — a - go. decresc.

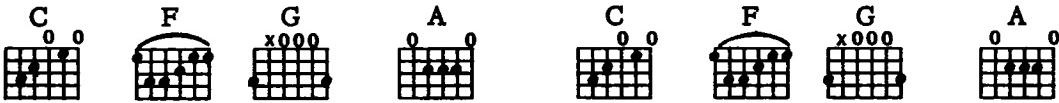


molto rit.

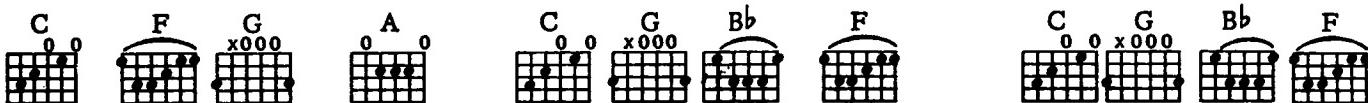
PARALLELS

Words and Music by
CHRIS SQUIRE

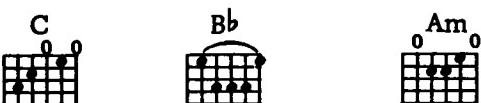
Moderately, with a strong beat



Musical score for the first section of "PARALLELS". The score includes two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The bass staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The music consists of eighth-note patterns. The first measure starts with a bass note followed by a treble note. The second measure starts with a bass note followed by a treble note. The third measure starts with a bass note followed by a treble note. The fourth measure starts with a bass note followed by a treble note. The fifth measure starts with a bass note followed by a treble note. The sixth measure starts with a bass note followed by a treble note. The seventh measure starts with a bass note followed by a treble note. The eighth measure starts with a bass note followed by a treble note.



Musical score for the second section of "PARALLELS". The score includes two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The bass staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The music consists of eighth-note patterns. The first measure starts with a bass note followed by a treble note. The second measure starts with a bass note followed by a treble note. The third measure starts with a bass note followed by a treble note. The fourth measure starts with a bass note followed by a treble note. The fifth measure starts with a bass note followed by a treble note. The sixth measure starts with a bass note followed by a treble note. The seventh measure starts with a bass note followed by a treble note. The eighth measure starts with a bass note followed by a treble note.



Musical score for the third section of "PARALLELS". The score includes two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The bass staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The music consists of eighth-note patterns. The first measure starts with a bass note followed by a treble note. The second measure starts with a bass note followed by a treble note. The third measure starts with a bass note followed by a treble note. The fourth measure starts with a bass note followed by a treble note. The fifth measure starts with a bass note followed by a treble note. The sixth measure starts with a bass note followed by a treble note. The seventh measure starts with a bass note followed by a treble note. The eighth measure starts with a bass note followed by a treble note.

When you've tried most ev - 'ry - thing, and noth -
I've been all a - round the world and seen -



ing's tak - ing you high - er,
so man - - y fac - es.

when you've come_ to re-
Young and old,_ a sto-

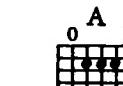


al-ize_____
ry told,

you've been play - ing with fire,
fill - ing in____ my spac - es.



hear me when_ I say_ to you_ it's real - ly down_ to your_
Now, with - out_ a trace_ of doubt, I feel_ it ev - er - y hour.



— heart.

It's the be - gin - ning of_ a new love in sight.
It's the be - gin - ning of_ a new love in - side.


 You've got the way to make it all hap - pen.
 Could be an ev - er - o - pen-ing flow - er.
Set it spin - ning, turn - ing
No hes - i - ta-tion when we're


 round-a - bout. Cre - ate a new di - men - sion.
 all a - bout to build a shin - ing tow - er.


 When we are win-ning we can stop and shout, mak-ing love to - wards per - fect -
 No ex-pla-na-tions; need to work it out. You know.


 tion.

1. 
 — we've got_ the pow-





er._

3/4

F

C

Em7

D

C

Em7

D

Par-al-lel our sights,_

mf



and we will find _

that we, _____ we _____ need_



— to — be — where — we — be - long. —








 Par-al-lel our heights, — dis - play our rights — and






 wrongs, — and — al — ways — keep — it — strong. —

cresc.



 —



 It's the be - gin - ning of a new love —

Tacet

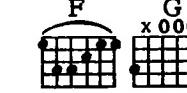


— in sight.

Could be an ev - er - o - - pen - ing flow - er.



No ex - pla - na - tions; need to work it out. You know — we've got — the pow-



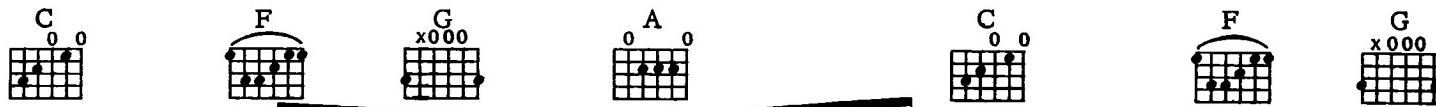
er.

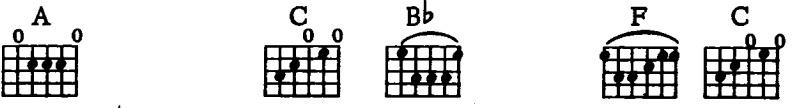


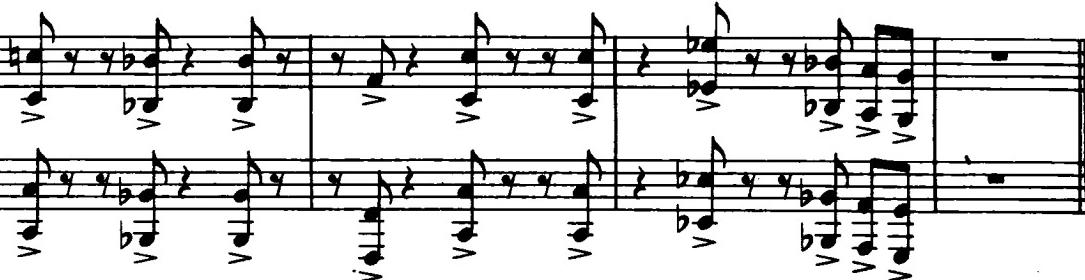
It's the be - gin - ning of — a new love — in - side.


 You've got the way to make it all hap - pen.
 Set it spin - ning, turn - ing


 round-a - bout. Cre - ate a new di - men - sion.


 When we are win - ning we can stop and shout, mak - ing love to - wards per - fec -

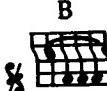

 tion.
 No chord



WONDEROUS STORIES

Words and Music by
JON ANDERSON

Moderately



I a - woke this morn - ing; Love laid
He spoke of lands not far, nor
It is no lie; I see deep-

p - mp - mf



me down by the riv - er.
lands they were in his mind;
ly in - to the fu - ture.

Drift-ing, — I turned on up-stream
of fu - sion cap-tured high where
Im - ag - ine ev - 'ry - thing; you're

Bm

Dm
0

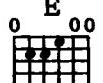
bound for my for - giv - er In the giv - ing of my eyes -
rea - son cap - tured his time In no time at all he took -
close, and were - you there to stand so cau - tious - ly at first,



— to see — your face,
me to — the gate.
and then — so high.

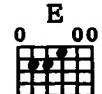
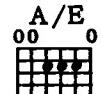
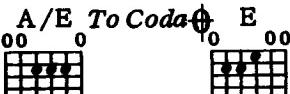
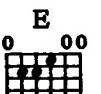
In haste I quickly checked
As he spoke, my spir-it climbed

cresc.



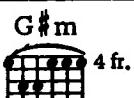
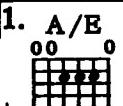
— leav-ing no trace... I beg to leave — to hear — your won - der - ous sto-
the time; if I — was late, I had — to leave — to hear your won-d'rous sto-
in - to the sky. — I bid it to — re-turn — to hear your won-d'rous sto-

mp - mf - f



ries.
ries.
ries.

Beg to hear — your won - der - ous sto - ries.
Had to hear — your won - der - ous sto - ries.



— La — la la —

2. A/E

G# m7
4 ft.

E

La la la la.

B

Bm/E

Dm

A

Dm

Hear - ing.

cresc.

Hear - ing, hear - ing your won - der-ous sto - ries.

A/E E A/E E A/E

Hear - ing your won - derous sto - ries.

Bm/D

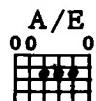
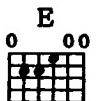
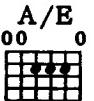


D. S. al Coda

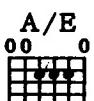
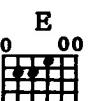
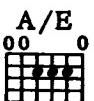
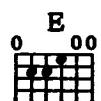
decresc.

mf

Coda

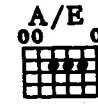


Re - turn _ to hear _ your won - d'rous sto - ries.



Re - turn to hear your won - d'rous sto - ries.

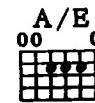
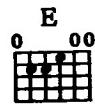
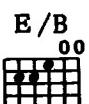
La -



la — la —

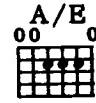
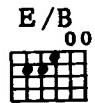
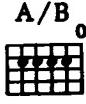
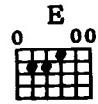
la — la — la —

la —



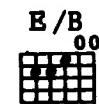
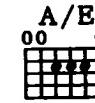
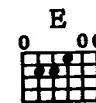
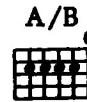
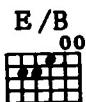
la — la —

Hear - ing,



hear - ing,

hear - ing,



hear - ing,

hear - ing.

AWAKEN

Words and Music by
JON ANDERSON and STEVE HOWE

Fast

No chord

The musical score consists of three staves of music. The top staff is for the treble clef voice, the middle staff is for the bass clef voice, and the bottom staff is for the bass clef bassoon. The key signature is one sharp (F#). The time signature starts at 12/16 and changes to 9/16. The tempo is marked 'Fast' and 'No chord'. The first measure shows a rest followed by a dynamic 'f'. The second measure contains sixteenth-note patterns in the treble and bass staves, with a dynamic 'mf' and a crescendo mark. The third measure continues with sixteenth-note patterns, with a dynamic 'f'. The fourth measure shows a rest followed by a dynamic 'mp'. The fifth measure contains eighth-note patterns in the treble and bass staves. The sixth measure shows a rest followed by a dynamic 'p'. The bassoon staff has a dynamic 'p' at the end of the measure.

32

6 32 12

sub. f

rit.

Slowly

Emaj9
6 fr.

High vi - bra - tion go on

8va-- 1

mp

Dmaj9
4 fr.

Cmaj9

to the sun, — oh let my heart dream - ing, past a mor - tal as me..

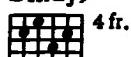
C#m9

Emaj9
6 ft.

Where can I be?

Wish the sun — to stand — still,

Dmaj9



4 fr.

reach-ing out_ to touch _ our own be - ing.

Cmaj9



Past all mor-tal as we. — Here we can be. — Here we be. —

cresc.

Here we be. —

6

Twice as fast

Em(no 3rd)



D/E



C



D/C



f

R.H.

Em(no 3rd)



D/E

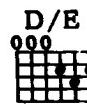
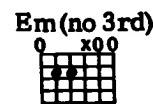
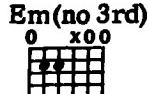


Em(no 3rd)



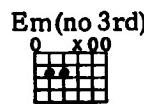
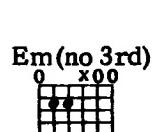
D/E





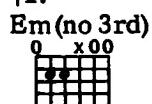
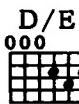
Suns
Strong
Star

High
Dreams
Song



Streams
Reign
Age

Thru.
Here.
Less.



A - wak - en Gen-tle Mass
A - wak - en Gen-tle Mass
A - wak - en Gen-tle Mass

Touch.

A - wak-

Em(no 3rd)



D/E



en Gen-tle Mass Touch.

2.

Em(no 3rd)



D/E



Em(no 3rd)



Touch.

A - wak - en Gen-tle Mass Touch - ing.

D/E



Em(no 3rd)



A - wak - en Gen-tle Mass Touch.

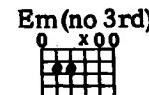
3.

Em(no 3rd)



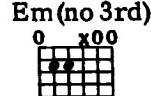
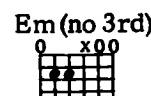
N.C.

Touch - ing.



A - wak - en Gen-tle Mass Touch-ing.

A - wak -



en Gen-tle Mass Touch-ing. Touch-ing.



N.C.



f

3 4 3 4 3 4 3 4

3 4 3 4 3 4 3 4

3 4 3 4 3 4 3 4



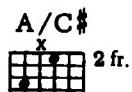
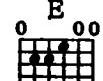
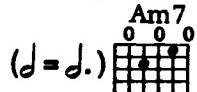
Em7

D

Sheet music for three staves. The top staff has a treble clef, a key signature of one sharp, and a time signature of common time. The middle staff has a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff has a bass clef, a key signature of one sharp, and a time signature of common time. The music consists of measures 1 through 4.

Sheet music for three staves. The top staff has a treble clef, a key signature of one sharp, and a time signature of common time. The middle staff has a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff has a bass clef, a key signature of one sharp, and a time signature of common time. The music consists of measures 5 through 8.

In 1

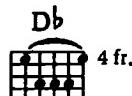
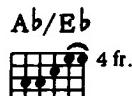
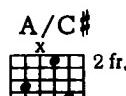


2 fr.

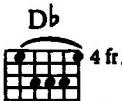
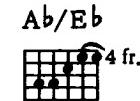
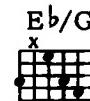
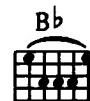
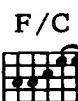
Sheet music for three staves. The top staff has a treble clef, a key signature of one sharp, and a time signature of common time. The middle staff has a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff has a bass clef, a key signature of one sharp, and a time signature of common time. The music consists of measures 9 through 12.



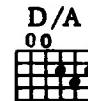
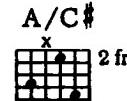
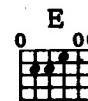
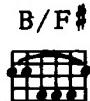
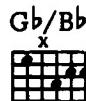
Sheet music for three staves. The top staff has a treble clef, a key signature of one sharp, and a time signature of common time. The middle staff has a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff has a bass clef, a key signature of one sharp, and a time signature of common time. The music consists of measures 13 through 16.

Work-ings of man set to ply out his - tor-i-cal life;— re - re - gain -



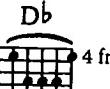
ing the flow - er of the fruit — of his tree. All a - wak - en - ing.



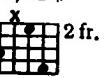
All re - stor - ing you. Work-ings of man — cry - ing out — from the fire -

G C/E F/C Bb E♭/G


— set a - flame — by his blind - ness to see — that the warmth — of his be -


A♭/E♭ D♭


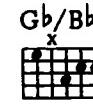
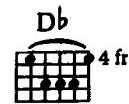
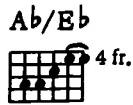
ing is prom-ised for his see - ing his


G♭/B♭ B/F♯ E A/C♯ D/A


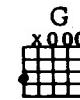
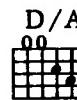
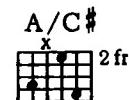
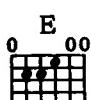
reach- ing so clear - ly.


G C/E F/C Bb E♭/G

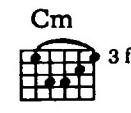
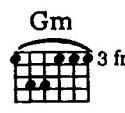
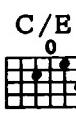


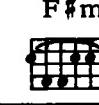
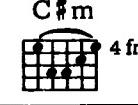
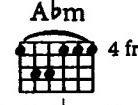
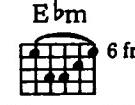
3 3



Work - ings of man driv - en — far from the path, — re - re - leased -



— in in - hi - bi - tions so — that — all is left for you, — all is

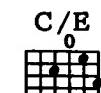
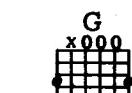


left for you, —

all is

left for you, —

all is left for you —



now.

rit. e dim.

F# m

Moderately
N.C.

p

Four times

Em9



Em9



Four times

mp

mp

mp

mp

B (add C)



B



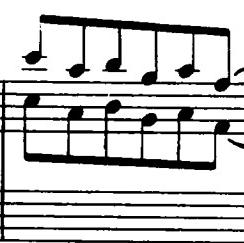
C



B

*mf gradual cresc.**f*

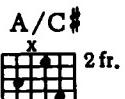
N.C.





3

3



Mas - ter of Im - ag - es, songs cast a light on you.

3

3

3



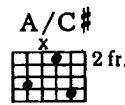
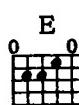
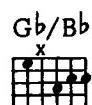
3

Hark thru dark ties that tun-nel us out of sane ex - ist - ence.

3



In chal-lenge as di - rect as eyes see young stars - as - sem - ble,



Mas - ter of light, all pure chance.

3

As ex - exists

3



cross di - vid - ed in all - en - cir - cling mode. Oh,

E_b/GA_b/E_bD_b

close - ly guid - ed plan, a - wak - en

G_b/B_b

B/F#

A/C[#]

D/A



in our heart.

Mas-ter of Soul,

set to touch all im-pen - e - tra-ble youth,

G



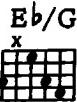
C/E



F/C

B_b

ask a - way, that thought be con - tact



A♭/E♭



4 fr.

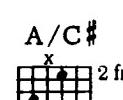
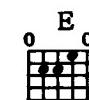
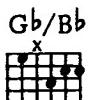
D♭



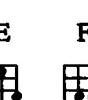
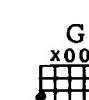
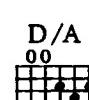
4 fr.

with all that's clear... Be hon-est with your-self;

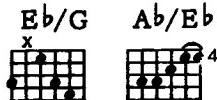
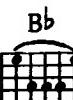
there's no



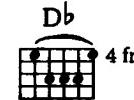
2 fr.



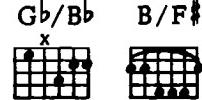
doubt, — no — doubt. —



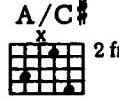
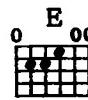
A♭/E♭



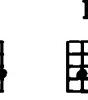
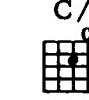
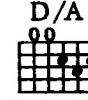
4 fr.



B/F♯



2 fr.



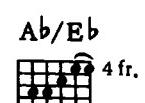
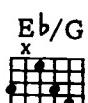
Mas-ter of Time,

set-ting sail

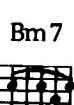
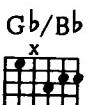
o-ver all our lands.

3

3



And as we look for - ev - er clos - er,
shall we



now bid fare - well, fare - well.

N.C.

mf

3

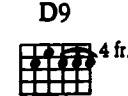
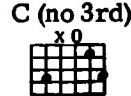
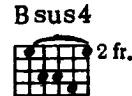
3

Musical score for three staves (Treble, Bass, and Alto) showing measures 1-3. The music consists of eighth-note patterns primarily in the bass and alto staves.

Musical score for three staves (Treble, Bass, and Alto) showing measures 4-6. The bass staff features a continuous eighth-note pattern. Measures 5 and 6 include a melodic line in the Treble staff.



Musical score for three staves (Treble, Bass, and Alto) showing measures 7-9. The bass staff has a sustained eighth-note pattern. The Treble staff shows a melodic line. Dynamic markings include *cresc.* and *f*. Chord diagrams are provided for D major, E major, G major (x000), A major (0000), B sus4 (0000), C (no 3rd) (x000), and D9 (0000).



Musical score for three staves (Treble, Bass, and Alto) showing measures 10-12. The bass staff continues its eighth-note pattern. The Treble staff has a melodic line. Measure 12 concludes with a final chord diagram for D9.

F#m7-5

Am6

E

A

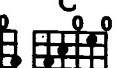
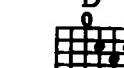
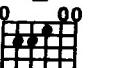
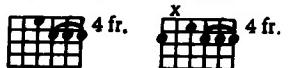
D

G

C

F

Bb



ff

E♭/G

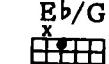
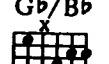
A♭/E♭

D♭

G♭/B♭

B/F♯

E♭/G



A♭

D♭

G♭

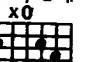
B/D♯

E/B

A

D/F♯

G/D



C

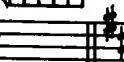
D9

F#m7-5

Am6

E

Emaj9

Slowly

Dmaj9
 4 ft.

High vi-bration go on ————— to the sun, — oh let my heart dream-ing,

Cmaj9



past a mor-tal as me. —————

C♯m9



Where can I be? —————

Emaj9



Wish the sun — to stand — still, —————

Dmaj9



reach-ing out — to touch — our

Cmaj9

own be - ing.

Past all mor-tal as we. —————

C♯m7/E

Here we can be. —————

D(add E)/E
00 0C#m7/E
0 0D(add E)/E
00 0C#m7/E
0 0

Like the time - I ran a-way,

D(add E)/E
00 0C#m7/E
0 0D(add E)/E
00 0

turned a-round - and you were stand-ing close to me..

C#m7/E
0 0D(add E)/E
00 0C#m7/E
0 0D(add E)/A
0 0

Like the time - I ran a-way, turned a-round and you were stand-ing close to me..

Freely

C#m7/B
0D(add E)
0 2fr.C#m7/E
0 0 E
0 00

mf

3 4 4

mp rit. mp

3 3 3 4

mp

3 3 4 3

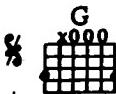
FUTURE TIMES

Words and Music by
JON ANDERSON, STEVE HOWE, CHRIS SQUIRE, RICK WAKEMAN and ALAN WHITE

Moderately fast

No chord

($\text{D} = \text{B}$)



In the foun-tains of the U - ni-verse
Dan - ta - li - on will ride a - gain,
set time in ac-cord
rag-ing forth un-der-land.



sits the boy child Sol - o - mon
The course of e - vils stand - ing ev - er turn - ing round and round
straight grind to grind.



in the cit - ies of the South - ern Sky
Hot met - al will a - bound the land
set points U - ni-verse
churn-ing out shout



Dreams he of glo - ry
as the form re - gards our blaz - ing
pul - sa - ting round and round.
hand.



Fu - ture times will stand ___ and clear - ly see ___



(vocal background
Tacet 2nd time)



To Coda ♫

(High - est

danc - ing)

of the course of

in - no - cence.



(Drift

- ing) ___



See it all, ___

see it all ___

till to - mor

- row. ___





See it all, _____

see it all, _____



— till to - mor - row. _____



Fu-ture times will stand — and clear - ly smile. _____



of the course of in - no-cence.



G



1.

2.
D. S. al Coda

Coda
♩

N.C.

(One) One, the word will en - ter

all our hearts.—

(Two) Two, the duel will al - ter them..—





(Three) Three jewels coun-te - nance di - vine a -



way de-light, a - way.

(Four) Four, the fight to free the land. _____

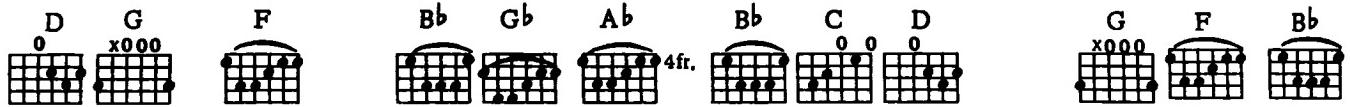


(Five) Five, the is - lands of A - ra - bi - a. _____



(Six) Six, the tears that sep-a - rate. Six, the tears that sep-a-rate.





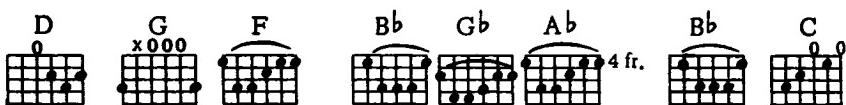
370

Guitar and piano sheet music. The guitar part shows chords D, G (x000), F, B_b, G_b, A_b, B_b, C (0 0), and D. The piano part has treble and bass staves.

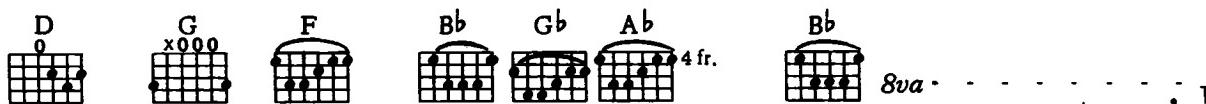


Guitar and piano sheet music. The guitar part shows chords G_b, A_b, B_b, C (0 0), and N.C. The piano part has treble and bass staves.

Guitar and piano sheet music. The guitar part shows chords D, G (x000), F, B_b, G_b, A_b, B_b, and C (0 0). The piano part has treble and bass staves.



Guitar and piano sheet music. The guitar part shows chords D, G (x000), F, B_b, G_b, A_b, B_b, and C (0 0). The piano part has treble and bass staves.



Guitar and piano sheet music. The guitar part shows chords D, G (x000), F, B_b, G_b, A_b, B_b, and C (0 0). The piano part has treble and bass staves.

REJOICE

Words and Music by
JON ANDERSON

Moderately slow



Re - - joyce for - ward out _____ this feel - ing ten true white
Re - - joyce for - ward out _____ this feel - ing ten the white

mf



sum - mers long.— We go round and round and round and un -
ea - gle soars.— He goes round and round and round and un -



round un - til — we pick it up a - gain. Time flies; on and on —
til the ear - ly winds of change. Dawn's new light con - quer - ing



To Coda

time - it goes through the set - ting sun. — Car - ry
time - less ease spread the har - vest breeze... Let our

round and round and round and round un - til — it comes to car - ry you home.—
hour of pas - sion gent - ly hold our heads— on high with you.



1.

2.



Gent - ly hold our heads on high.

F-5



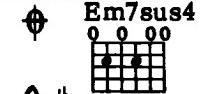
D. C. (lyric 1) al Coda ♦

F



Coda

Φ

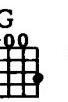
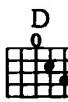
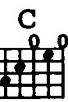
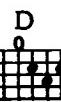


Sheet music for the first section of the song. It consists of three staves: Treble, Bass, and a lower staff. The lyrics "round and round and round and" are repeated. Chords shown: F-5, F, Em7sus4.

Em7sus4



Sheet music for the coda section. It consists of three staves: Treble, Bass, and a lower staff. The lyrics "round and round and round and" are repeated. Chords shown: D, Em7sus4.



Sheet music for the first section of the song. It consists of three staves: Treble, Bass, and a lower staff. The lyrics "round and round and round and round." are repeated. Chords shown: D, C, D, G, F, Bb, Gb, Ab, Bb, C.

round and round and round and

round.



Sheet music for the first section of the song. It consists of three staves: Treble, Bass, and a lower staff. The lyrics "round and round and round and round." are repeated. Chords shown: D, G, F, Bb, Gb, Ab, Bb, C, D.



Sheet music for the first section of the song. It consists of three staves: Treble, Bass, and a lower staff. The lyrics "round and round and round and round." are repeated. Chords shown: D, G, F, Bb, Gb, Ab, Bb, C, D.

3

DON'T KILL THE WHALE

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately, with a beat

Bm



A



Em



G
x000

C
000

F# m7
000

F# 7
000

Bm
000

You're first. I'm last. You're thirst. I'm
"Re - joice," they sing; they wor - ship

C Bm A
 asked to jus - ti - fy — kill - ing our last heav - en beast..
 their own space. In a mo - ment of love they will

F#m G Bm
 Don't hunt the whale. — In beau - ty, vi - sion, do we
 die for their grace. Don't kill the whale. If time will al - low, we will

D A/C# A
 of - fer much. — If we rea - son with des - tin - y, gon - na
 judge all who came. In the wake of our new age, to

F#m 1.G Bm
 lose our touch. Don't kill the whale. — Dig it.
 stand for the frail. Don't kill the whale.



Musical score for measures 1-5, featuring treble and bass staves with eighth-note patterns. A Dm chord is shown above the staff at the beginning of measure 5.

Dig it, dig it.

Musical score for measures 6-10, featuring treble and bass staves with sixteenth-note patterns. A Dm chord is shown above the staff at the beginning of measure 7.

ta - ce - i. —

Musical score for measures 11-15, featuring treble and bass staves with eighth-note patterns. A Ce chord is shown above the staff at the beginning of measure 12.



Dig it, dig it.

Dig it, dig it.

Dig it,

Musical score for measures 16-20, featuring treble and bass staves with eighth-note patterns.

dig it, dig it. Ce ta -

ce - i. —

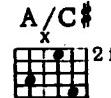
Bm Bm11 Bm

v1 v1

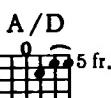
MADRIGAL

Words and Music by
JON ANDERSON and RICK WAKEMAN

Moderately slow, in 2




"I will be there," said my friend of a distant life
Cast off your garments of fear; replace them with love.



cov - ered in greens - of a gold - en age set in stone.
Most of all play - with the game of the age.



Fol - low me. "He sound - ed of dreams - su-preme." Fol - low me.
High - est of plac - es re - main all as one with you,

A/D

5 ft.

G/D

Drift - ing with - in the glow and the af - ter - glow of the eve.
 giv - ing us light and the free-dom of the day.

1.

Bm

Em/B

Bm

And if that fire-light, I could match the in-ner flame.

Em/B

Bm

C

Sa-cred ships do sail the sev-enth age. —

G

x000

A

0

G

x000

3 3 3

3

2.
F#m

And if that fire-light, I could match the in-ner flame. —

Bm



Sa-cred ships do sail the

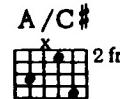
C



sev-enth age

and have al-ways been here. —

B:



2 ft.



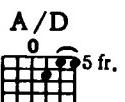
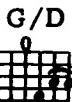
3

—



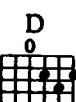
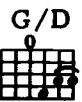
Ce - les - tial trav-el-lers have al-

Music staff with treble and bass clefs, key signature of one sharp, and a common time signature. The melody consists of eighth and sixteenth notes.



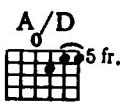
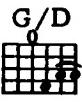
ways been here with us, set in the homes of the

Music staff with treble and bass clefs, key signature of one sharp, and a common time signature. The melody consists of eighth and sixteenth notes.



U - ni - verse we have yet to go. Count - less ex - pan - sions will ar -

Music staff with treble and bass clefs, key signature of one sharp, and a common time signature. The melody consists of eighth and sixteenth notes.



rive and flow in - side of us. My friend, he of fan - ta - sy,

Music staff with treble and bass clefs, key signature of one sharp, and a common time signature. The melody consists of eighth and sixteenth notes.

G/D

Bm

danc - ing with the spir-it of the age.

Em/B

B7-9

Em/B

Bsus4

2 fr.

Bmsus2

RELEASE, RELEASE

Words and Music by
JON ANDERSON, ALAN WHITE and CHRIS SQUIRE

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 4/4 time with a key signature of four sharps. Measure 11 begins with a dynamic of *mf*. The melody consists of eighth-note patterns. Measure 12 continues the eighth-note patterns from measure 11.

C# m (no 3rd)
 4fr.

A musical score for 'The Star-Spangled Banner' in G major and common time. The vocal part is in soprano clef, and the piano accompaniment is in bass clef. The lyrics are: "Have Pow'r you de - heard fy be our fore, needs, hit it out, lift us up," with musical notes above each word. The piano accompaniment consists of eighth-note chords.

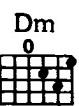
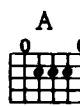
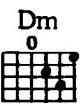
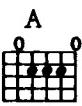
don't look back,
show us now,
rock is the medium of our generation?
show us how
a - mid the rack of confusion.

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of four sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 consists of eighth-note patterns: the treble staff has a dotted half note followed by a sixteenth-note rest, then a eighth-note followed by a sixteenth-note rest; the bass staff has a quarter note followed by a sixteenth-note rest. Measure 12 begins with a sixteenth-note rest, followed by a sixteenth-note eighth-note eighth-note eighth-note pattern in the treble staff, and a sixteenth-note eighth-note eighth-note eighth-note pattern in the bass staff.

Stand for **Drive** in ev - . thoughts 'ry of right, high, kick it out, sat - is - fy

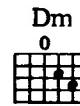
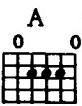


hear you shout for the right of all — of cre - a - tion. } We've heard be - fore.
in a plan, set it out for all to un - der - stand it.

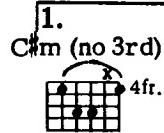


— but we just — don't seem _ to move. —

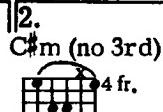
The pres - sure's on; —



Tacet



— is there lack of con - cen - tra - tion? —



tra - tion? —

E♭m sus 4



Lost and won-drin' may - be how it is. —

Seems to me — it's as sim - ple as this: —

D♭/E♭



no mat - ter where - you go, you're - gon - na

E♭m sus 4



find you won't see me in front, but you can't leave me be - hind.



Pow-er at first to the needs of each oth-er's days. —



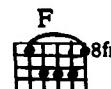
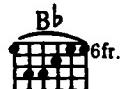
Sim - ple to lose in the void sounds of an - ar - chy's call - ing



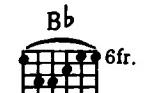
ways. All un - ac-count - ed for in the cra - zi - ness _ of



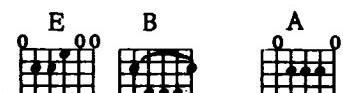
pow'r, in the cra - zi - ness _ Re - lease all, re - lease



all, or a - ban - don your hope for your broth - er .

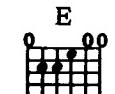


Re - lease all, re - lease all, or a - ban - don your hope



for your sis - ter . —

Re - lease, re - lease.



E - nough con - trol - lers show some signs of ap-pre-ci - at - ed loy-al - ties .



Re - lease, re - lease. E - nough con - trol - lers show some



signs of ap-pre - ci - at - ed loy - al - ties.

C♯ m
4fr.

Dm

You got - ta, got - ta, got - ta, got - ta, got - ta

get it right.— Straight jack - et, free - dom's

This musical score consists of three staves. The top staff is in treble clef, the middle staff in bass clef, and the bottom staff in bass clef. The music is in common time. The lyrics "get it right.— Straight jack - et, free - dom's" are written below the top staff. There is a large oval-shaped bracket under the middle staff, covering the notes from the end of the first measure to the beginning of the second measure.

march, is it all far be-yond our rea - son _ of un - der - stand - ing?

This musical score consists of three staves. The top staff is in treble clef, the middle staff in bass clef, and the bottom staff in bass clef. The music is in common time. The lyrics "march, is it all far be-yond our rea - son _ of un - der - stand - ing?" are written below the top staff. There is a large oval-shaped bracket under the middle staff, covering the notes from the end of the first measure to the beginning of the second measure.

Cam - paign — ev - 'ry - thing; an - ti - right,

This musical score consists of three staves. The top staff is in treble clef, the middle staff in bass clef, and the bottom staff in bass clef. The music is in common time. The lyrics "Cam - paign — ev - 'ry - thing; an - ti - right," are written below the top staff. There is a large oval-shaped bracket under the middle staff, covering the notes from the end of the first measure to the beginning of the second measure.

an - ti - left. An - tic - i - pate_ the love — of cre - a - tion.

This musical score consists of three staves. The top staff is in treble clef, the middle staff in bass clef, and the bottom staff in bass clef. The music is in common time. The lyrics "an - ti - left. An - tic - i - pate_ the love — of cre - a - tion." are written below the top staff. There is a large oval-shaped bracket under the middle staff, covering the notes from the end of the first measure to the beginning of the second measure.

Stand for — ev - 'ry right. Kick it out,

hear you shout, fur - ther the right, fur - ther the right,

Tacet D. S. al Coda ♫ Coda E F♯m/E

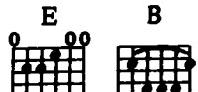
fur - ther the right of all — of cre - a - tion.

Re - lease, re - lease.

B/E F♯/E E F♯m/E B/E F♯/E E

Re - lease, re - lease.

1. 2. 3.



B

F#

E

4. A

Re - lease,

lease.

B7sus 4



2fr.

No chord

No chord

8va

CIRCUS OF HEAVEN

Words and Music by
JON ANDERSON

Moderately bright
No chord

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of four sharps, and a common time signature. It starts with a measure of silence followed by a measure of eighth notes. The lyrics "The day the Cir-cus" are written below the staff. The bottom staff begins with a bass clef, a key signature of four sharps, and a common time signature. It starts with a measure of silence followed by a measure of eighth notes. The lyrics "of Heav-en came— in - to town," are written below the staff. The music then transitions to a section with a treble clef, a key signature of four sharps, and a common time signature. It features a guitar chord diagram for "E" above the staff, followed by a measure of eighth notes. The lyrics "lo - cal folks lined the streets—" are written below the staff. The music then transitions to another section with a treble clef, a key signature of four sharps, and a common time signature. It features a guitar chord diagram for "B7" above the staff, followed by a measure of eighth notes. The lyrics "in a Mid - west - ern town," are written below the staff. The music then transitions to a section with a treble clef, a key signature of four sharps, and a common time signature. It features a guitar chord diagram for "E" above the staff, followed by a measure of eighth notes. The lyrics "wait - ing anx - ious - ly for the" are written below the staff.

E

B7

pa - rade to be - gin all a - round, — on the ver - y last —

day.

E

B7

A U - ni - corn

E

B7

head - ed the Mys - ti - cal way, — sur - round - ed by what seemed a
 just an - oth - er mo - ment in time, — sev - en sol - emn fly - ing
 noth - ing real - ly stood there be - fore, — a gi - ant tent ris - ing one
 out in an in - cred - i - ble sound, — bring - ing out the strang - est
 heads, just as viv - id as life, — each vi - sion trans - port - ed in
 dreams of Al - ex - an - der the Great, — civ - il wars where broth - ers



B7



thou - sand gold - en an - gels at play. Be - hind were Cen - taurs, elves, bright
 sil - vered re - gal hors - es rode by; sev - en gold - en char - iots
 thou - sand feet high from the floor. Towns-peo - ple flocked in - side with
 vi - sions in per - fect har - m'ny round. An - y dreams he asked would
 mul - ti - tudes, in - vent - ing light. Gre - cian gal - leons, the Sack of
 fought and killed their friend-ship in hate, all seen by Zeus per - form - ing



B7



fair - ies all in col - ours of Jade, on the ver - y fi - nal
 in tow, a won - der to be - hold, the Sev - en Lords of the Moun-tains of
 their eyes all a - mazed to greet the Sev - enth Lord of the
 they like to have seen from his - tor i - cal or myth - i - cal
 Troy to the Gar - dens of Bab - y - lon, a play of mil-lions roared a -
 scenes of the mag - i - cal way, the day the cir - cus came to

1.-5.
B7

6.

B7

day.
 time.
 Sev - enth Age.
 scenes.
 long.
 town.

For what seemed on - ly
 There then a - rose where
 A fan - fare rang
 Then, there a - bove their
 The gi - gan - tic

8

4

3fr.

Am Bm C Bm Am Bm C/G

Out-side great an-i-mals as tame as the trees;

Bm/F# Am/C Bm C/G Bm Am

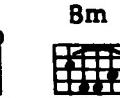
an-gels high in star-light danc-ing streets, tun-ing their

Bm C/G Bm Am/C

colours with in-di-go and gold, drop-ping vio-let, red and em'-rald

Bm/F# C/G Bm/A Am Bm/G C/F#

snow, as the cir-cus fi-



n'ly changed its in - vis-i-ble course; a new world to be found. —



On the dream - y ground we walked up - on, — I turned to my —



son and said, — "Was that some - thing



b

b

b

D/C



Bm



beau - ti - ful, a - maz - ing, won - der-ful, ex - traor - di - nar - i - ly

Bb+



Bm/D



D/F#



Gmaj7



beau - ti - ful?" _____

(spoken) "Oh, it was O.K. But there were no clowns, or lions,

or tigers;

no bears,

no candy-floss, tof-fee apples;

no clowns."

D/C



Bm



Repeat and fade

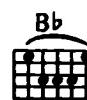


Repeat and fade

ONWARD

Words and Music by
CHRIS SQUIRE

Slowly



mp

3 3 sim.




Contained in ev - 'ry-thing I do there's a love — I feel — for
Dis-played in all the things I see there's a love — you show — to



you.
me.

Pro-claimed in ev - 'ry-thing I write,
Por-trayed in all the things you say,

you're the light —
you're the day —

F B_b D_m B_b
 burn - ing bright - ly } on - ward through the night, — on -
 lead - ing the way }

 Am/C B_b/D C/E B_b/F
 x 0 0 0 0
 ward through the night, — on - ward through the night — of my life..

 F B_b

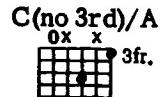
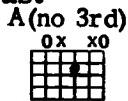
 3 3 sim.

 F B_b F

ON THE SILENT WINGS OF FREEDOM

Words and Music by
JON ANDERSON and CHRIS SQUIRE

Moderately fast



On the si - lent wings of Free - dom,
winds of Ce - les - tial Sea - sons
dream of our love E - ter - nal

mf

Bm(no 3rd)/A



Em(no 3rd)/A

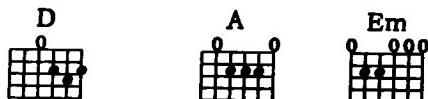


where we of - fer our - selves —
that would car - ry me on, —
that will e - ven - tual - ly bring —
midst the bal - anc - ing of —
midst the bal - ance of be -
our liv - ing once more

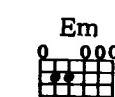
1. 2.



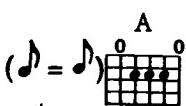
the Sun, —
ing one, —



on - ly know we go — a - round and round.



On the



back of your for - ty-sec - ond scream down, —
flight of re-gard-less feel-ings —

do you choose-
as you hur -

D/A



— to be lost
tide to fear

midst the chal - lenge of be - ing one?

2

2

2

—

A musical score for piano and guitar. The top staff shows a treble clef, a key signature of two sharps, and a time signature of common time. The first measure contains a piano bass note and a guitar chord labeled 'Am' with a diagram showing fingers 0, 0, 0, 0, 0, 0. The second measure contains a piano bass note and a guitar chord labeled 'C' with a diagram showing fingers 0, 0, 0, 0, 0, 0. The third measure contains a piano bass note and a guitar chord labeled 'D' with a diagram showing fingers 0, 0, 0, 0, 0, 0. The piano part consists of a treble clef, a key signature of two sharps, and a bass clef, with various notes and rests. The guitar part consists of six strings with fingerings.

N.C.

2.

N.C.

2.

On the chal - lenge of

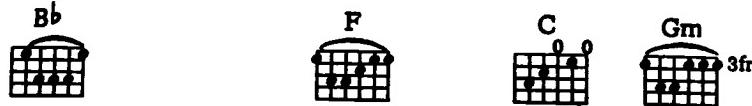
Musical score for "Every Little Thing". The vocal part (top) starts with "ev - 'ry - one." followed by a vocal line consisting of "La la la". The piano accompaniment (bottom) provides harmonic support. Chords indicated above the staff are F, C, Gm, and Bb. The Gm chord is marked with a "3ft." dynamic instruction.

La La Song

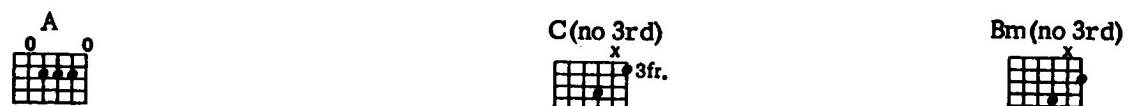
Chords: F, C, Gm, F, C, Gm

Lyrics:

la la

B_b F C Gm


— la la la la la la la la la la. — On the

A C(no 3rd) Bm(no 3rd)


dark - est night so faith - ful, — do you hun - ger for love —

p

C(no 3rd) A6


— midst the tor - ture of be - ing one? —

mp

Ped.

Am7/C Bm7/D C/D D


On the

Ped.

** Ped.*

A(no 3rd)



C



D



pass - ing light of Eas - ing, _____ have you seen you in - side -
com - mon goal of Free - dom, _____ where we of - fer our - selves -

mp - mf

Am



1.



C



— midst the be - ing of Ev - 'ry - one? _____
— midst the bal - anc - ing

gradual cresc.

Bm(add E)

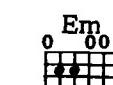
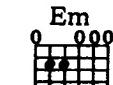


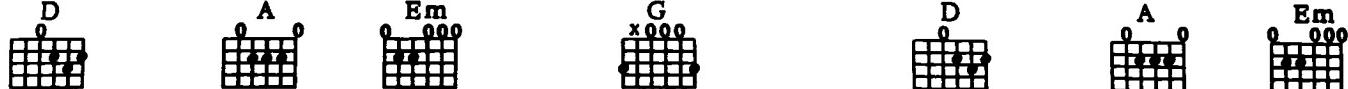
C



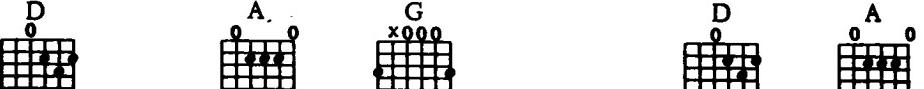
2.

To the of the Sun. _____

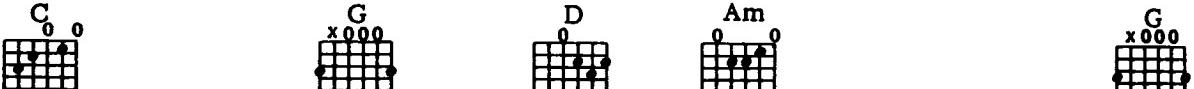


D A Em G x000 D A Em


Where we are com-ing from — or where-we go, we on - ly know we come_

D A G x000 D A


— with sound... Where we are com-ing from, where we are com-ing from —

C 0 0 G x000 D 0 0 Am 0 0 G x000


— or where-we go, we on - ly know we go — a - round and a - round.

D 0 0 A 0 0 C 0 0 G x000 A(no3rd) 0 x x 0








Round, La la la



la la la la la — la la ..

La la la la la la — la la — la la la



N.C.

la la la la la —

la.

A bass line in 8/8 time. The first measure starts with a quarter note on the G string, followed by eighth-note pairs on the D and A strings. This pattern repeats throughout the page.

ARRIVING U.F.O.

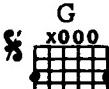
Words and Music by
JON ANDERSON, STEVE HOWE and RICK WAKEMAN

Moderately fast



G

x000



I could not take it, oh, so serious - ly, real - ly, when you
Ar - riv - ing through the e - ons of times im - mor - tal
You say there's no rea - son to con - jure with the

G

x000

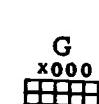
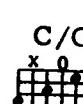
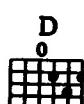
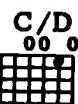
mf

called and said you'd seen a U. F. O.
pow - er of the fu - ture to be - hold,
force as it has been known to be seen.

But then it dawned on me the mes - sage in writ - ing spelt out a meet -
ves - sels of a dif - f'rent im - pres - sion, none that we -
You say I'm a fool, a be - liev - er. Put your feet -

ing
— could
— on
nev - er dreamed _ of be - fore.
ev - er hope _ to have known.
the earth; it is green.

I looked out —
So look out —
But look out —



in — the night. — Strange and star - tling
in — the night. — Once they — ar -
in — the night. — Wait, for they — ar -



was this voice of time just say-ing there's got to be a link - ing of ev -
rive, oh, that per - en - ni - al light im - press a bold - er Em - pire of En -
rive to start such sci - enc - es a - new. Here it is, the com - ing of out -

The diagram shows a sequence of chords: G, F, D, F, G, F, D, followed by a 'To Coda' section.

'ry-one,
er-gy.
er space. got to be a centre. It ____ all
In the ships we see the com - ing comes flood - ing ____
Such a pure de-light, the com - ing of ____ out - er ____

1.

1.

A musical score for three voices (Soprano, Alto, and Bass) featuring the lyrics of "The Star-Spangled Banner". The score consists of three staves of music with corresponding lyrics written below them. The lyrics are:

back.—
space.—

The music includes various note heads, stems, and rests, typical of a printed musical score.

The image shows the first system of a musical score. It consists of three staves. The top staff has four measures of rests. The middle staff has six measures of music, featuring eighth-note patterns and sixteenth-note chords. The bottom staff has six measures of music, consisting of eighth-note patterns.

2.

D. S. Sal Coda

Coda

G
x000

space..

MACHINE MESSIAH

Words and Music by
GEOFF DOWNES, TREVOR HORN, STEVE HOWE, CHRIS SQUIRE and ALAN WHITE

PART I

Slowly, in 2

No chord

The musical score consists of five staves of music for two hands (R.H. and L.H.). The key signature is one sharp (F#), and the time signature is 2/4.

- Staff 1 (Top):** Treble clef. Dynamics: *f*, *R.H.*. The hand plays eighth-note patterns primarily on the second and third strings.
- Staff 2:** Treble clef. The hand plays eighth-note patterns on the second string.
- Staff 3:** Treble clef. The hand plays eighth-note patterns on the second string.
- Staff 4:** Treble clef. The hand plays eighth-note patterns on the second string.
- Staff 5 (Bottom):** Bass clef. The hand plays eighth-note patterns on the second string.

Syncopation is indicated by '3' over groups of notes. Measure numbers are present above the staff lines in some sections. A brace connects the second and third staves, and another connects the fourth and fifth staves.

Moderately fast, in 4

E B(add E)/E A(add B)/E B(add E)/E E B(add E)/E A(add B)/E B(add E)/E

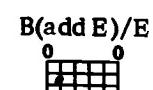
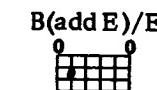
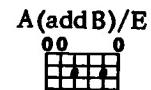
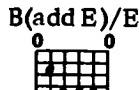
(♩ = ♩)

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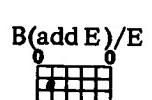
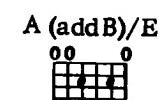
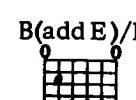
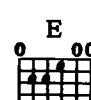
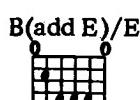
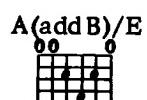
mf

E B(add E)/E A(add B)/E B(add E)/E E B(add E)/E A(add B)/E B(add E)/E

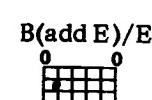
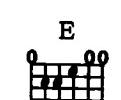
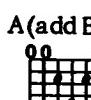
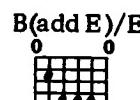
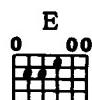
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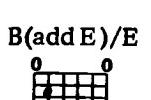
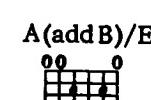
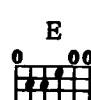
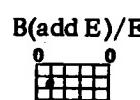
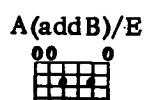
Run down a street where the glass shows that sum-mer has gone.



Age, in the door-ways, re - sent-ing the pace of the dawn.



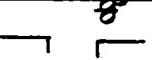
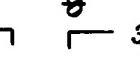
All of them stand - ing in

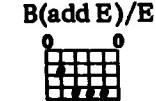
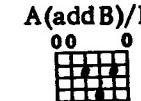
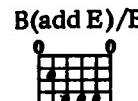


line.

All of them wait - ing for time.

From



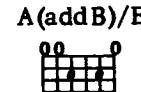
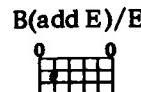


time, the great - heal - er, the ma - chine Mes - si - ah is

3 3 3 3

3 3 3 3

3 3 3 3



2ft.

born.

Ca - bles that car - ry the life to the cit - ies we build.

3 3 3 3

Threads that link dia - monds of light to the sa - tan - ic mills.

3 3 3 3

* Ped.

(=)

E D/E A/E

Ah, to see in ev-'ry way

that we feel it ev-'ry day and

know that may-be we'll change, of-fered the chance,

to fi-nal-ly un-learn our les-sons and al-ter our

(♪ = ♩)



Dm/C



C



Gb



Eb



Db



4fr.

stance.

3

3

3

3

3

3

3



4fr.

3

4

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3

G

Am7/G

Gmaj7/A

Am7

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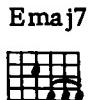
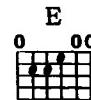
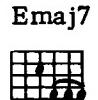
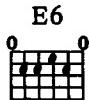
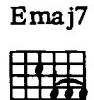
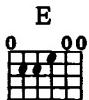
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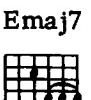
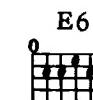
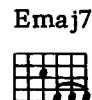
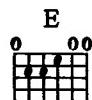
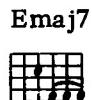
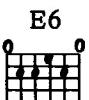
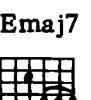
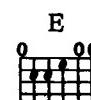
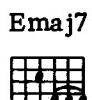
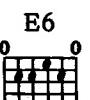
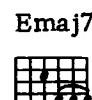
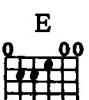
3

3

PART II



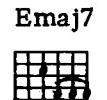
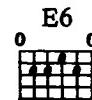
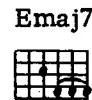
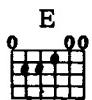
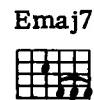
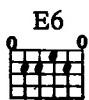
mf

Friends make their way

in - to sys-tems of chance.

Friends make their way of es-



Es-cape to free-dom, I need to be there.

cape in - to sys-tems of chance.



Waiting and watch-ing, the ta-bles are turn-ing. I'm wait-ing and watch-ing; I

($\text{D} = \text{E}^3$)



need to be there. I care to see them



walk a-way—

and

to be there



N. C.

when they say they will re - turn.

Em Bm/E Am/E Em

Bm/E Am/E Em Bm/E

Am/E Em Bm/E Am/E

N.C.

N.C.

D/F# G Am C/G

Em D/E Em D/F#

D/F# G Am G/B

C D

Em D/E Em D/F#

D/F# G Am G/B

C D

Em D/E Em D/F#

D/F# G Am G/B

C D

Em D/E Em D/F#

D/F# G Am G/B

C D

Em D/E Em D/F#

D/F# G Am G/B

C D

(♩ = ♩.)
N.C.

Piano (Treble and Bass staves) and guitar (two staves) music. The piano part consists of eighth-note patterns. The guitar parts show chords: Em (0 0 0 0), D/E (0 0 0 0), Em (0 0 0 0), D/E (0 0 0 0), and Em (0 0 0 0). Measure 3 ends with a fermata over the piano staff.

Em
0 0 0 0

D/E

Em
0 0 0 0

D/E
0 0 0 0

Em
0 0 0 0

Continuation of the piano and guitar parts. The piano part has eighth-note patterns. The guitar parts show chords: Em (0 0 0 0), D/E (0 0 0 0), Em (0 0 0 0), and D/E (0 0 0 0). Measure 6 ends with a fermata over the piano staff.

(♩ = ♩.)
N.C.

Continuation of the piano and guitar parts. The piano part has eighth-note patterns. The guitar parts show chords: Em (3 3 3 3), D/E (3 3 3 3), Em (3 3 3 3), and D/E (3 3 3 3). Measure 9 ends with a fermata over the piano staff.

Continuation of the piano and guitar parts. The piano part has eighth-note patterns. The guitar parts show chords: Em (3 3 3 3), D/E (3 3 3 3), Em (3 3 3 3), and D/E (3 3 3 3).

Continuation of the piano and guitar parts. The piano part has eighth-note patterns. The guitar parts show chords: Em (3 3 3 3), D/E (3 3 3 3), Em (3 3 3 3), and D/E (3 3 3 3).

Continuation of the piano and guitar parts. The piano part has eighth-note patterns. The guitar parts show chords: Em (3 3 3 3), D/E (3 3 3 3), Em (3 3 3 3), and D/E (3 3 3 3). Measure 18 ends with a fermata over the piano staff.

rit.

molto rit.

Slowly, in 2 ($\text{♩} = \text{♩}$)

Em

Am

Em

Am

Em

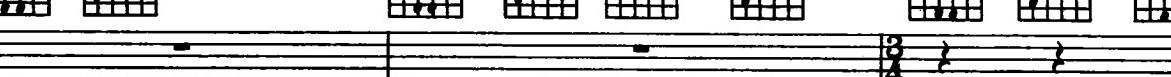
Moderately
 Esus2 Cmaj7/E

N.C.
mp freely
 3
 p

Esus2 Cmaj7/E

Esus2 Cmaj7/E E7sus4 Cmaj7/E Esus2 Cmaj7/E

Esus2 Cmaj7/E Esus2 Cmaj7/E E7sus4 Cmaj7/E Esus2 Cmaj7/E Esus2

Cmaj7/E Esus2 Cmaj7/E E7sus4 Cmaj7/E Esus2 Cmaj7/E Esus2 Cmaj7/E

chine, ma - chine Mes - si - ah, the mind - less

Esus2 Cmaj7/E E7sus4 Cmaj7/E Esus2 Cmaj7/E Esus2 Cmaj7/E

search for a high - er con - trol - ler. Take me

E7sus4 Cmaj7/E Esus2 Cmaj7/E Esus2 Cmaj7/E Esus2 Cmaj7/E E7sus4

to the fire and hold me. Show me the

Cmaj7/E Esus2 Cmaj7/E Esus2 Cmaj7/E Esus2 Em⁶ Em(add F#)

N.C. // *strength of your sin - gu - lar eye.* //

freely

PART III

Moderately fast

N. C.

pp

cresc.

8va - - -

f

8va - - -

8va - - -

8va - - -



mf

r 3 -



His - to - ry dic - tat - ing symp - toms of rul - ing ro -

3 3 3 3

3 3 3 3

3 3 3 3



mance

claws at the shores of the

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3



wa - ter up - on which we dance.

3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3



All of us stand - ing in line.

All of us wait - ing for

3 3 3 3 3 3

3 3 3 3 3 3

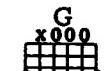
3 3 3 3 3 3



time to feel it all the way-

f

3 3 3 3



N.C.

and to be there when they say they

3 3 3 3

3 3 3 3

D7sus4



know that may - be we'll change, of - fered the chance,

3 3 3

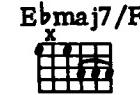
3 3 3

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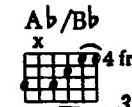
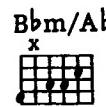
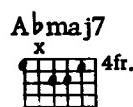
3 3 3

to fi - nal - ly un - learn our les - sons and al - ter our

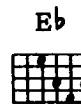
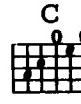
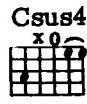
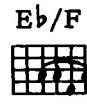


stance.

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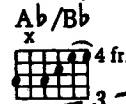
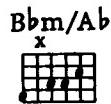
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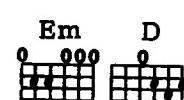
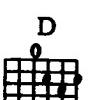
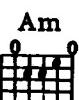
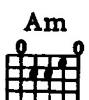
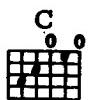
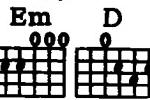
(♩ = ♩.)

N.C.

Two staves of music. The top staff is in B-flat major (two flats) and 8/8 time. The bottom staff is also in B-flat major and 8/8 time. The tempo is indicated as (♩ = ♩.). The notation consists of eighth-note patterns.

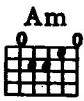
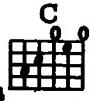
Continuation of the musical score. The top staff shows a melodic line with eighth notes. The bottom staff shows a harmonic line with eighth notes. Measure numbers 12 and 13 are indicated above the staves.

Slowly, in 2



Continuation of the musical score. The top staff shows a melodic line with eighth notes. The bottom staff shows a harmonic line with eighth notes. Measure number 3 is indicated above the staves.

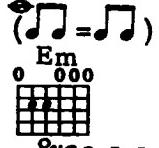
R.H.



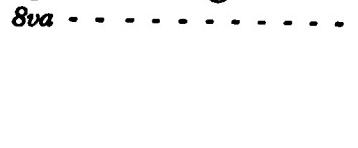
2ft.

Continuation of the musical score. The top staff shows a melodic line with eighth notes. The bottom staff shows a harmonic line with eighth notes. Measure number 3 is indicated above the staves.

Moderately
Esus2 Cmaj7/E



8va



8va

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(8va)



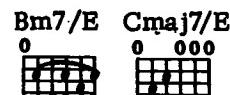
Am Em

(8va) - - - - -

Guitar chords: Am, Em.

Music staff: Treble clef, key signature of A major (no sharps or flats), common time. Notes include eighth and sixteenth notes.

Bass staff: Bass clef, key signature of A major (no sharps or flats), common time. Notes include eighth and sixteenth notes.



Bm7/E

Cmaj7/E

Ma - chine,

(8va) - - - - -

Am Bm7/E Cmaj7/E

(8va) - - - - -

Ma - chine,

Guitar chords: Am, Bm7/E, Cmaj7/E.

Music staff: Treble clef, key signature of A major (no sharps or flats), common time. Notes include eighth and sixteenth notes.

Bass staff: Bass clef, key signature of A major (no sharps or flats), common time. Notes include eighth and sixteenth notes.



ma - chine

Mes

- si

- ah,

take

me

Esus2 Cmaj7/E E7sus4 Cmaj7/E Esus2 Cmaj7/E Bm7/E Cmaj7/E

ma - chine Mes - si - ah, take me

Guitar chords: Esus2, Cmaj7/E, E7sus4, Cmaj7/E, Esus2, Cmaj7/E, Bm7/E, Cmaj7/E.

Music staff: Treble clef, key signature of A major (no sharps or flats), common time. Notes include eighth and sixteenth notes.

Bass staff: Bass clef, key signature of A major (no sharps or flats), common time. Notes include eighth and sixteenth notes.



in - to the

fi

- re.

Em

8va

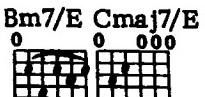
Esus2 Cmaj7/E E7sus4 Cmaj7/E Esus2 Cmaj7/E Em

in - to the fi - re. 8va

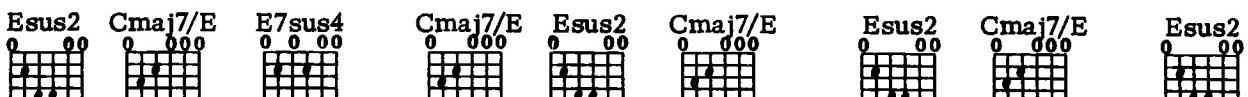
Guitar chords: Esus2, Cmaj7/E, E7sus4, Cmaj7/E, Esus2, Cmaj7/E, Em.

Music staff: Treble clef, key signature of A major (no sharps or flats), common time. Notes include eighth and sixteenth notes.

Bass staff: Bass clef, key signature of A major (no sharps or flats), common time. Notes include eighth and sixteenth notes.



(8va) - - - - - Hold me,



ma - chine Mes - si - ah, and show me the



strength of your sin - gu - lar eye.

rit.

a tempo

Repeat and fade



dim *f*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

WHITE CAR

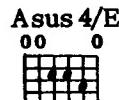
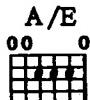
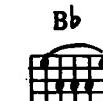
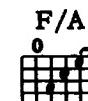
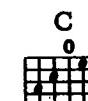
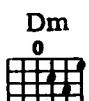
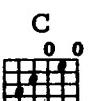
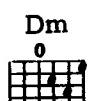
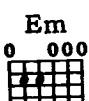
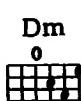
Words and Music by
GEOFF DOWNES, TREVOR HORN, STEVE HOWE, CHRIS SQUIRE and ALAN WHITE

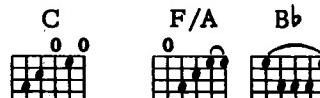
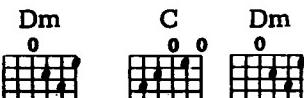
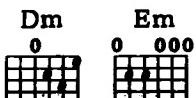
Moderately fast

E(no 3rd)

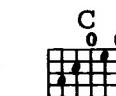
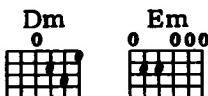


D(no 3rd)

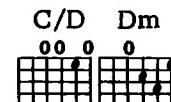
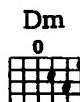
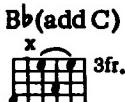






move like — a ghost on — the sky - line.



Take all — your dreams and — you throw them — a -



way.

Man in a white

car.

Freely
Bb sus 2/D



D(no 3rd)



8va

mf

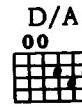
t

DOES IT REALLY HAPPEN?

Words and Music by
GEOFF DOWNES, TREVOR HORN, STEVE HOWE, CHRIS SQUIRE and ALAN WHITE

Moderately fast

No chord



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(♩=♪) N.C.

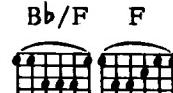
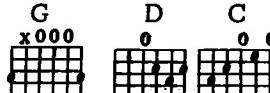
The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 6/8 time. The key signature changes from G major (one sharp) to F# major (two sharps) at measure 12. Measure 11 starts with a sixteenth-note upbeat followed by eighth-note pairs. Measure 12 begins with a sixteenth-note upbeat followed by eighth-note pairs, with the key signature changing to F# major at the start of the measure.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '6'). The key signature is one sharp (F#). Measure 85 begins with a sixteenth-note rest followed by eighth-note pairs. Measure 86 continues with eighth-note pairs. Measure 87 starts with a sixteenth-note rest followed by eighth-note pairs. Measure 88 begins with a sixteenth-note rest followed by eighth-note pairs.

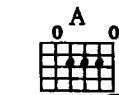
A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). Measure 11 starts with a sixteenth-note pattern in 6/8 time. Measure 12 begins with a sixteenth-note pattern in 6/8 time, followed by a measure in 4/4 time indicated by a vertical bar line and a '4' above it. The right hand of the piano part is shown playing eighth-note chords in the upper staff, while the left hand plays eighth-note chords in the lower staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measures 11 and 12 show a continuous pattern of eighth-note chords. Measure 11 consists of four groups of two notes each, separated by vertical bar lines. Measure 12 continues this pattern with four more groups of two notes each. The notes are primarily black, with some white notes appearing as grace notes or accidentals.





That's what you say.— Could it real-ly hap-pen to — you?
 Could this be true?— Does it ev-er hap-pen to — you?



Does that ex - plain?— And can you prove —

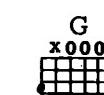
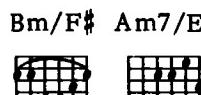
This is the
that wheels go



sea - son
round in

for — this dis - play.
rea - sons.

To take a
You take a



look -
step -

in time to
in time to

move - to - geth - er.
move - to - geth - er.

} Time is - the meas-ure - be-

G x000 Bm/F# Bb/F C o o Cm/Eb G/B Gm/Bb G x000 Bm/F#

fore it's _ be-gun. Slips a - way like run - ning _ wa - ter. Live for _ the pleas-ure,_

G x000 Bm/F# Bb/F C o o Cm/Eb G/B Gm/Bb G x000 Bm/F#

live by _ the gun. Her - it - age for son and _ daugh - ter. Down to _ the slaugh-ter,_

G x000 Bm/F# 1. Bb/F C o o N.C.

up for _ the fun. Up for _ an - y - thing.

2. Bb/F C o o

Up for _ an - y -

(♩=♪) N.C.

thing.

Measure 1: Treble clef, 3/4 time, key signature of one sharp. Bass clef, 3/4 time, key signature of one sharp. Measures 2-3: Treble clef, 2/4 time, key signature of two sharps. Bass clef, 2/4 time, key signature of two sharps.

A7



Measure 4: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps. Measures 5-6: Treble clef, 2/4 time, key signature of three sharps. Bass clef, 2/4 time, key signature of three sharps. Chords shown: F/A (0) and D/A (00).



You walk.

Measure 7: Treble clef, 3/4 time, key signature of two sharps. Bass clef, 3/4 time, key signature of two sharps.

D/A

the way
you use —you take —
is all —the path. —
on black. —To be —
Be brave;as - sured —
the weight —you draw —
will make —a graph. —
the heat. —The scale —
There is —



3

no way_ to take_

(N.C.)

it back.

E F#m

F# G#m 4fr. A♭ B♭m 4fr. B♭ Cm 3fr. C Dm D



Time is — the meas - ure — be - fore it's — be - gun. Slips a - way like

p *p* *p*

Tacet

run - ning — wa - ter. Live for — the pleas - ure, — live by — the gun.

mp

Her - it - age for son and — daugh - ter. Down to — the slaugh - ter, —

p *p* *p* *p*

up for — the fun. Up for, — up for, up for — an - y -

p

4

(♩ = ♪)

N.C.

thing.

C/G
x 0 0

N.C.

That's what you say.— Could it really hap-pen to — you?

C/G
x 0 0

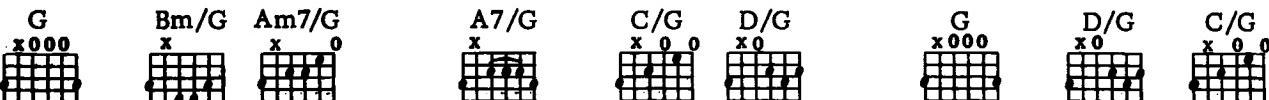
N.C.

Does that ex - plain— the ver - y

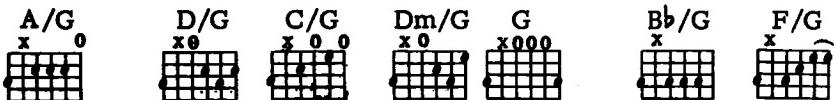


rea - son for _ this dis - play? —

To take a



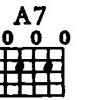
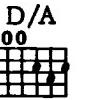
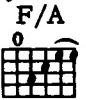
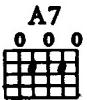
look _ in time to move _ to - geth - er, —



N.C.

to - geth - er. —

Repeat and fade



INTO THE LENS

Words and Music by
GEOFF DOWNES, TREVOR HORN, STEVE HOWE, CHRIS SQUIRE and ALAN WHITE

Moderately, in 4

No chord

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of four sharps, and a time signature of 12/8. It starts with a dynamic of *mf* and a 'No chord' instruction. The bottom staff begins with a bass clef, a key signature of four sharps, and a time signature of 12/8. The first section of the music features a guitar part with a treble clef and a bass part with a bass clef. The guitar part includes a chord diagram for 'B' and a strumming pattern indicated by three vertical dashes above each note. The bass part consists of eighth-note patterns. The second section begins with a treble clef and a key signature of four sharps. It includes a guitar chord diagram for 'Bsus4' with a '2fr.' instruction and a strumming pattern. The bass part continues with eighth-note patterns. The third section begins with a treble clef and a key signature of four sharps. It includes a guitar chord diagram for 'F#m/B' and a strumming pattern. The bass part continues with eighth-note patterns. The fourth section begins with a treble clef and a key signature of four sharps. It includes a guitar chord diagram for 'D/B' and a strumming pattern. The bass part continues with eighth-note patterns. The fifth section begins with a treble clef and a key signature of four sharps. It includes a guitar chord diagram for 'G#m6/B' and a strumming pattern. The bass part continues with eighth-note patterns. The sixth section begins with a treble clef and a key signature of four sharps. It includes a guitar chord diagram for 'Cmaj7/B' and a strumming pattern. The bass part continues with eighth-note patterns.

B

F#m F#m6 F#m7 2ft.

Slowly and freely

Gmaj7 A/G Bm Gmaj7 A/G Bm

Gmaj7 A/G D/F# Bm Gmaj7 A/G D/F# Bm

Mem-o-ries, how they fade so fast.. Look back, that is no es - cape..

Gmaj7 A/G D/F# Bm Gmaj7 A/G D/F# Bm

Tied down, now you see too late.. Lov - ers, they will nev-er wait..

Moderately bright

Cm



3fr.

I am a cam-er-a.

Gm/C



Cm



I am a cam-er-a.

Gm/C



Gmaj7



Take heart, —

I could

D/B Bm



Gmaj7



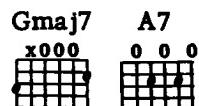
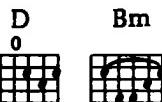
A



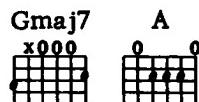
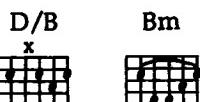
nev - er let _ you go.—

And you—

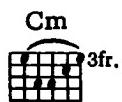
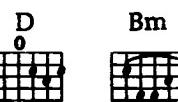
al - ways



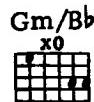
let the feel - ing show. — Love us - all. — How you



nev-er broke.your heart. — How you lose them — if you



feel the feel - ing start. — I am a cam-er-a,

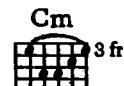


cam-er-a, cam-er- a.

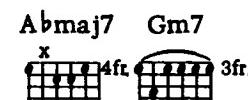
I am a cam-er - a,



cam-er-a, cam-er-a.

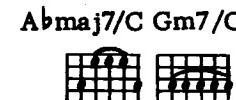
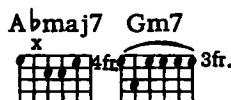


I am a cam-er-a,



cam-er-a, cam-er-a.

And you - may find time will



blind you...

This to just re - mind you,-

all is meant to



N. C.

be.

8va -

R

There, _____ by the wa - ter - side,
 (8va) -----

here, _____ where the lens is wide,
 (8va) ----- loco

C 0 0 D 0 Cmaj7 0 0 0
 you and me, by the sea,

mp

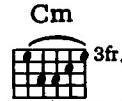
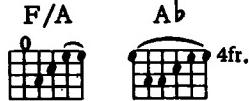
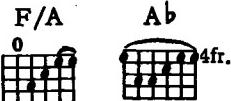
C 0 0 D 0 Cmaj7 0 0 0
 tak - en - in - tran - quil - i - ty.

Am(add B) 0 0

rit.

N.C.

mf

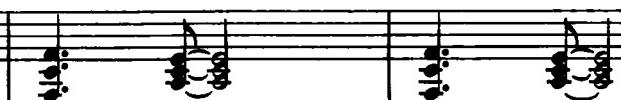


Tak - en, — tak - en — so eas - i - ly

f



to pass in - to glass - re-



Cmaj7/B



B

F#m



F#m6



F#m7



2fr.

F#m



F#m6



F#m7



2fr.

F#m



F#m6



F#m7



2fr.

(♪=♪) Gmaj7
x000 0 0D/B Bm
x 0

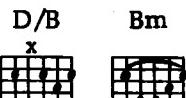
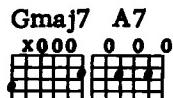
Take heart, —

I could nev - er let _ you go. —

Gmaj7
x000 0 0D/B Bm
x 0

And you —

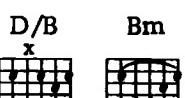
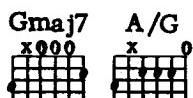
al-ways let the feel - ing show. —



Love us _ all. —

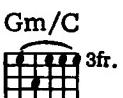
How you nev-er broke your heart. —

How you



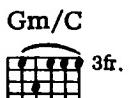
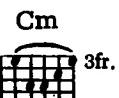
lose them _

if you feel the feel - ing start. —



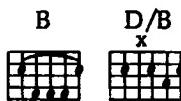
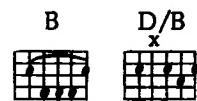
I am a cam-er-a,

cam-er - a, cam-er - a.



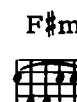
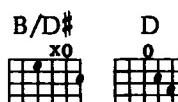
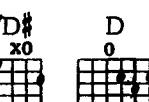
I am a cam-er-a,

cam-er-a, cam-er-a.

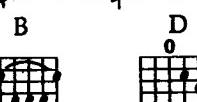


Tak - en, - tak - en - so eas - i - ly

to



pass in - to glass - re - al - i - ty.

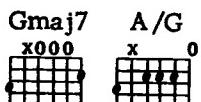
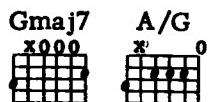


N.C.

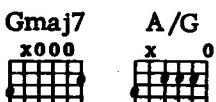
Trans - form - er trans - fer - ing en - er - gy.

mf





And you - may find time will blind you. - This to just re -



Bm



mind you, - all is meant to be.



I am a cam - er - a.



I am,-

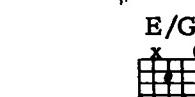
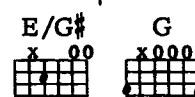
I am -

f

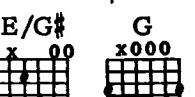
Bm



cam-er-a.



I am,-

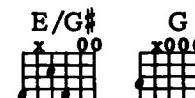
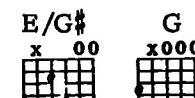


I am - a

Bm



I am a cam-er-a.



cam-er-a.

I am,-

I am -

Bm

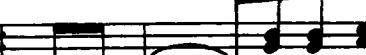


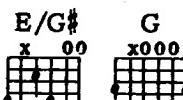
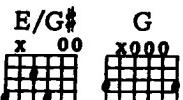
I am a cam-er-a.



cam-er-a.

I am a cam-er-a.





Bm

I am, - I am - a cam-er-a.

I am, - I am - here — by the

Dmaj7/B

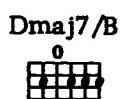


D/B



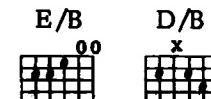
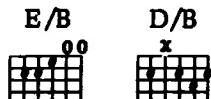
wa-ter - side. —

There — where the



lens is wide, —

you and — me, —



by the — sea, — tak — en — in — tran — qui — l — i —

Bm7



E/G#



G



E/G#



ty.

I am, —

I am — a

cresc.

f

Bm



E/G#



G



cam-er-a.

I am, —

I am — a

Bm



E/G#



E/G#



cam-er-a.

I am, —

I am — a

12

12

12

Bsus4

F#m/B



cam-er-a.

12

D/B

G#m6/B



Cmaj7/B



12

B



15

F#m

F#m6

F#m7

F#m

F#m6

F#m7



15

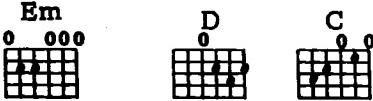
TEMPOS FUGIT

Words and Music by
GEOFF DOWNES, TREVOR HORN, STEVE HOWE, CHRIS SQUIRE and ALAN WHITE
Moderately fast

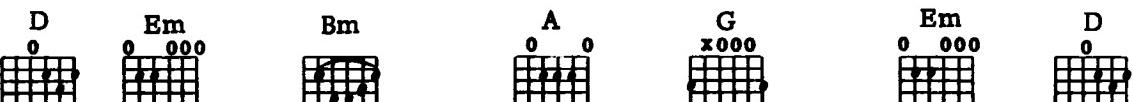
The sheet music consists of eight staves of music for guitar and bass. Above each staff are three chord diagrams with fingerings:

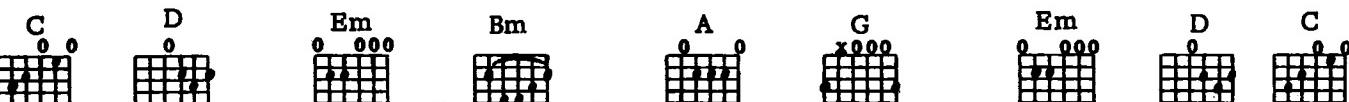
- Staff 1: A (0 0 0), E6 (0 0 0), B (0 0 0)
- Staff 1: G (x 0 0 0), D6 (0 0 0), A (0 0 0)
- Staff 1: F (x 0 0 0), C6 (x 0 0 0), G (x 0 0 0)
- Staff 2: Bsus4 (0 0 0) 2 ft., A (0 0 0), E6 (0 0 0), B (0 0 0)
- Staff 2: G (x 0 0 0), D6 (0 0 0), A (0 0 0)
- Staff 2: F (x 0 0 0), C6 (x 0 0 0), G (x 0 0 0)
- Staff 3: Asus4 (0 0 0), Bsus4 (0 0 0) 2 ft., A (0 0 0), E6 (0 0 0), B (0 0 0)
- Staff 3: G (x 0 0 0), D6 (0 0 0), A (0 0 0)
- Staff 4: F (x 0 0 0), C6 (x 0 0 0), G (x 0 0 0)
- Staff 4: A6 (0 9 0), Bsus4 (0 0 0) 2 ft.
- Staff 4: A (0 0 0), E6 (0 0 0), B (0 0 0)
- Staff 5: G (x 0 0 0), D6 (0 0 0), A (0 0 0)
- Staff 5: F (x 0 0 0), C6 (x 0 0 0), G (x 0 0 0)
- Staff 6: G (x 0 0 0), D6 (0 0 0), A (0 0 0)
- Staff 6: F (x 0 0 0), C6 (x 0 0 0), G (x 0 0 0)
- Staff 7: Asus4 (0 0 0), Bsus4 (0 0 0) 2 ft. No chord

Measure numbers 1 through 12 are indicated above the staves. The bass part is mostly eighth-note patterns, while the guitars play chords and sixteenth-note patterns. The music is in common time, with a key signature of one sharp.









N.C.



F#m/A
0

Em/A
0 0 0 0

F#m/A Em/A
0 0 0 0

Yes, — yes. —

Yes, yes. —

mf

F#m/A
0

Em/A
0 0 0 0

Yes,

yes. —

gradual cresc.

F#m/A Em/A
0

N.C.

Yes, yes. —

f

Em
0 0 0 0

Bm

A
0 0

G
x000

Em
0 0 0 0

Bm

A
0 0

G
x000

—

—

—

—

Em Bm A G





Born in the night, she would run like a leap - ard that freaks -
mf
 {
 Bass line:
 D D D D | D D D D | D D D D | D D D D |

Em Bm A G Em Bm





— at the sight of a mind close be - side her - self. And the near - er I came,
 {
 Bass line:
 D D D D | D D D D | D D D D | D D D D |

A G Em Bm





how the coun - try would change. She was us - ing the land -
 {
 Bass line:
 D D D D | D D D D | D D D D | D D D D |

A G Em




scape to hide - her - self.
 {
 Bass line:
 D D D D | D D D D | D D D D | D D D D |

Bm

A

G

More in the mind — than the bod - y this feel - ing, a sense -

Em

Bm

A

G

— at the end — of a cir - cu - lar line — that is drawn -

Em

Bm

A

G

Em

D

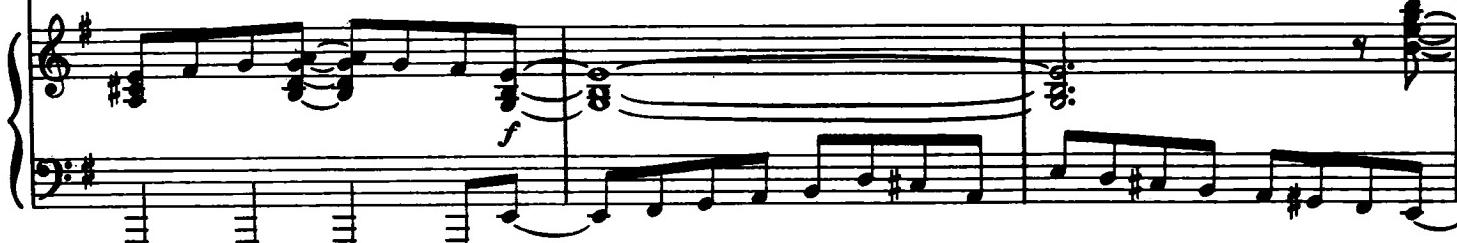
— at an an - gle, I see when I'm with — you, to nav - i - gate wa - ters and

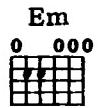
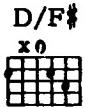
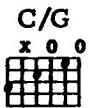
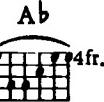
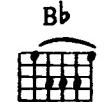
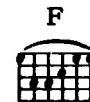
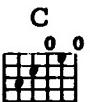
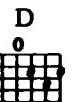
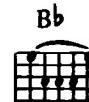
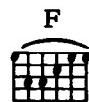
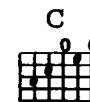
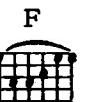
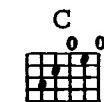
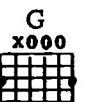
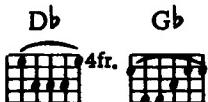
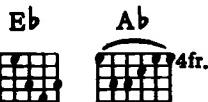
A

G

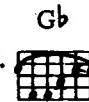
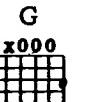
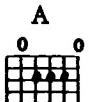
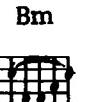
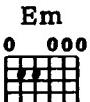
Em

fi - nally an - swer to yes.



4fr.

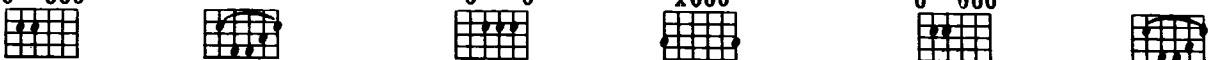



Em Bm A G
If you were there, you would want — to be near — me.

Em Bm A G
In - no - cence, — you could hold — the ma - te - ri - als.

Em Bm A G
And though noth - ing would real - ly be liv - ing,

Em Bm A G
it would shock — your fall — in - to land - ing light.

Em 0 000 Bm A 0 0 G x000 Em 0 000 Bm

 In the North sky, time flies

A 0 0 G x000 Em 0 000 Bm A 0 0 G x000

 fast to the morn-ing. The cold — of the dawn, — it meant noth - ing to us. — You were keep-

Em 0 000 D 0 A 0 0 G x000 Em 0 000

 ing your best — sit - u - a - tion, an an - swer to yes. —

D 0 C 0 0

 N.C.
 Ah, — ah, — ah. —



F#m/A



Em/A



And the mo - ment I see_ you

Yes, —

yes. —

mf

F#m/A



Em/A



it's so good_ to be near_ you.

F#m/A



Em/A



And the feel-

Yes, —

yes. —

Yes, —

yes. —

F#m/A



Em/A



ing you give_ me

Yes. —

makes me want_ to be with_ you

To Coda

Yes. —

yes. —

gradual cresc.

F#m/A



Em/A



from the mo - ment you tell_ me

B7sus4



2fr.

Yes, —

yes. —

yes. —



f

A E6 B G D6 A F C6 G

3 3 3

Bsus4 2fr. A E6 B G D6 A

3 3 3

F C6 G Asus4 Bsus4 B E A

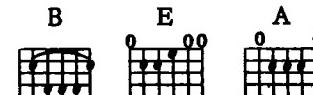
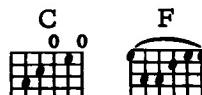
3 3 3

D G x000 C F F# B E 00

8va -

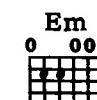
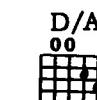
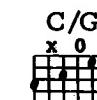
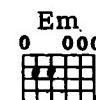


(8va) - - -



N.C.

(8va) - - -



D



Em Bm A G

 If you could see all the roads — I have trav - elled to - wards —
mf


Em Bm A G Em Bm

 — some un - us - a - ble last — e - qui - lib - ri - um. Run like an ath - lete and die -


A G Em Bm

 — like a dead — beat - en speed — freak, an an - swer to all —


A G Em

 D. S. al Coda ♫
 — of the an - swers to yes. —


Coda F#m/A



Em/A



If I wait — for an an - swer,

Yes.

yes. —

Piano accompaniment staff:

Top staff: Treble clef, key signature of one sharp (F#), dynamic forte (f). Chords: G, Em.

Middle staff: Bass clef, key signature of one sharp (F#), dynamic forte (f). Chords: A, D.

Bottom staff: Bass clef, key signature of one sharp (F#), dynamic forte (f). Chords: A, D.

F#m/A



Em/A



will the si - lence be bro - ken ?

Yes.

yes. —

Piano accompaniment staff:

Top staff: Treble clef, key signature of one sharp (F#), dynamic forte (f). Chords: B, E.

Middle staff: Bass clef, key signature of one sharp (F#), dynamic forte (f). Chords: A, D.

Bottom staff: Bass clef, key signature of one sharp (F#), dynamic forte (f). Chords: A, D.

F#m/A



Em/A



Do we wait — for an an - swer?

Yes.

yes. —

Piano accompaniment staff:

Top staff: Treble clef, key signature of one sharp (F#), dynamic forte (f). Chords: B, E.

Middle staff: Bass clef, key signature of one sharp (F#), dynamic forte (f). Chords: A, D.

Bottom staff: Bass clef, key signature of one sharp (F#), dynamic forte (f). Chords: A, D.

F#m/A



Em/A



Do we leave — it un - spo - ken?

Yes.

yes. —

Piano accompaniment staff:

Top staff: Treble clef, key signature of one sharp (F#), dynamic forte (f). Chords: B, E.

Middle staff: Bass clef, key signature of one sharp (F#), dynamic forte (f). Chords: A, D.

Bottom staff: Bass clef, key signature of one sharp (F#), dynamic forte (f). Chords: A, D.

A 0 0 E6 0 B G x000 D6 0 0 A F x 0 C6 0 x000 G

f 3 3 3

Bsus4 A E6 B G D6 A

2fr. 3 3 3

F C6 0 G x000 Bsus4 2fr. A E6 B

3 3 3

G x000 D6 0 A 0 F C6 0 x000 Asus4 Bsus4

3 3 3

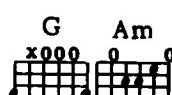
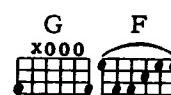
A E6 B G D6 A F C6 G x000 Bsus4 2fr.

3 3 3

RUN THROUGH THE LIGHT

Words and Music by
GEOFF DOWNES, TREVOR HORN, STEVE HOWE, CHRIS SQUIRE and ALAN WHITE

Moderately slow
No chord

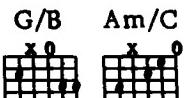
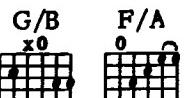


The musical score consists of four staves. The top staff is for the voice, starting with a dynamic of *mp*. The second staff is for the piano. The third staff is for the bass. The bottom staff is for the piano. Chords are indicated above the staves:

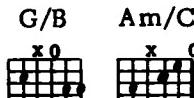
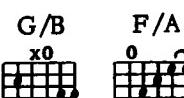
- Am (0 0)
- G (x000) and F (0 0 0 0 0 0)
- G (x000) and Am/C (x 0 0 0 0 0)
- G/B (x0) and F/A (0 0 0 0)
- G/B (x0) and Am/C (x 0 0 0 0 0)
- G/B (x0) and F/A (0 0 0 0)
- G/B (x0) and Am/C (x 0 0 0 0 0)

Lyrics are provided for the vocal part:

I asked my love to give me shelter,
and all she offered me were dreams.

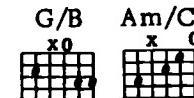
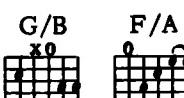


Musical score for two staves (treble and bass) with guitar chords above.



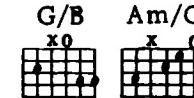
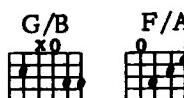
Musical score for two staves (treble and bass) with lyrics and guitar chords above.

of all the mo - ments spent to - geth



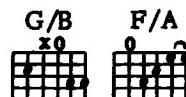
Musical score for two staves (treble and bass) with lyrics and guitar chords above.

er,



Musical score for two staves (treble and bass) with lyrics and guitar chords above.

that move like nev - er - end - ing streams.



Run through

—

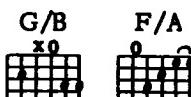
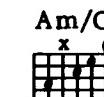
the light. — Now ev - 'ry - thing is all right.



— Run through the light of day. — Run to the light of night..

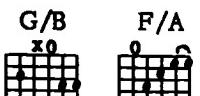
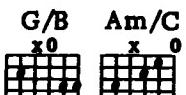


Run through the light of day. — Run to the light of night..

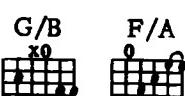
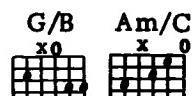


— And ev - 'ry move - ment made to - geth

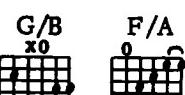
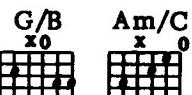
—



er, till ev - 'ry thought was



just the same,- and all the piec - es



fit. for - ev er



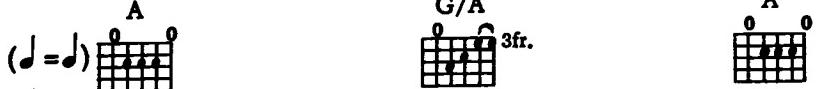
in the game.. The light,.. run through the light.. Now ev-

A musical score for a vocal piece titled "Run Through the Light". The score consists of four staves: Treble, Alto, Bass, and a separate vocal line. The vocal parts are accompanied by a guitar, indicated by chord boxes above the staff.

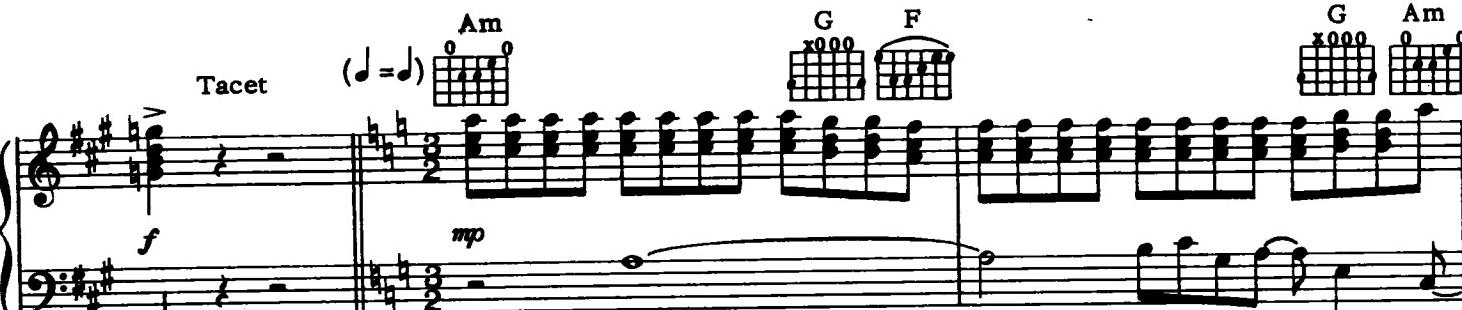
The score includes the following lyrics:

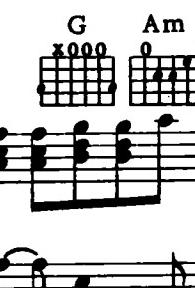
- 'ry - thing is all right. Run through the light of day.
- You run to the light of night. Run through
- the light. Run to the light. Run through
- the light. to the light.

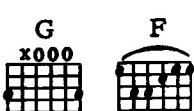
Chords shown in the score include Am, C, and Am again at the end. The key signature changes from A minor (Am) to C major (C) and then back to A minor (Am) again.

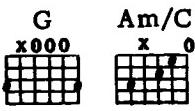
(♩ = ♪) A G/A A


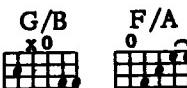
1. 2. 3.
 G x000 cresc.

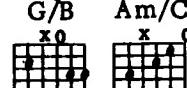

Tacet Am
 (♩ = ♪) G x000 F
 f mp


G x000 Am 0


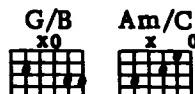
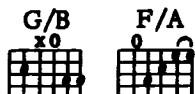
G x000 F


G x000 Am/C


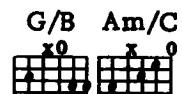
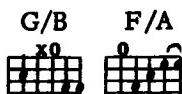
G/B x0 F/A


G/B x0 Am/C x 0


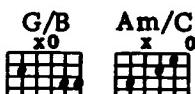
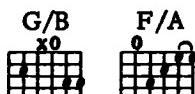
I asked my love to give me shel -
 mf

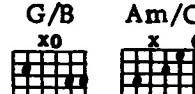
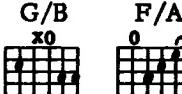
ter,



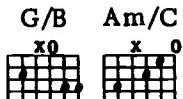
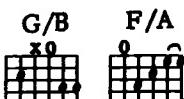
and all she of - fered me were dreams, — (run through —)



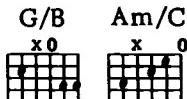
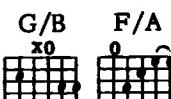
— the light.) —



of all the mo - ments spent to - geth -

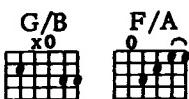


er (run to — the light)



that move like nev - er - end - ing streams.

Run through —



— the light.

Run to — the light.

Wel - come to —



— the light.

Now ev - 'ry - thing is o - key.

gradual cresc.

A

You run through the light of night. — You come to the light of day. —

(♩ = ♪)

G/A 3fr. A

Repeat and fade

G/A 3fr. A **G/A** 3fr.

A **G/A** 3fr.

The musical score consists of six staves. The top staff is vocal (treble clef), followed by two staves for piano (treble and bass clefs). The fourth staff contains a vocal line with dynamic markings (f) and a piano line with eighth-note patterns. The fifth and sixth staves are for piano. Chord boxes with fingerings (e.g., G/A, A, G/A) are placed above the staves, with "3fr." indicating a three-finger strum. The vocal part includes lyrics and a repeat instruction. The score concludes with a final piano section.